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Summer Entertaining

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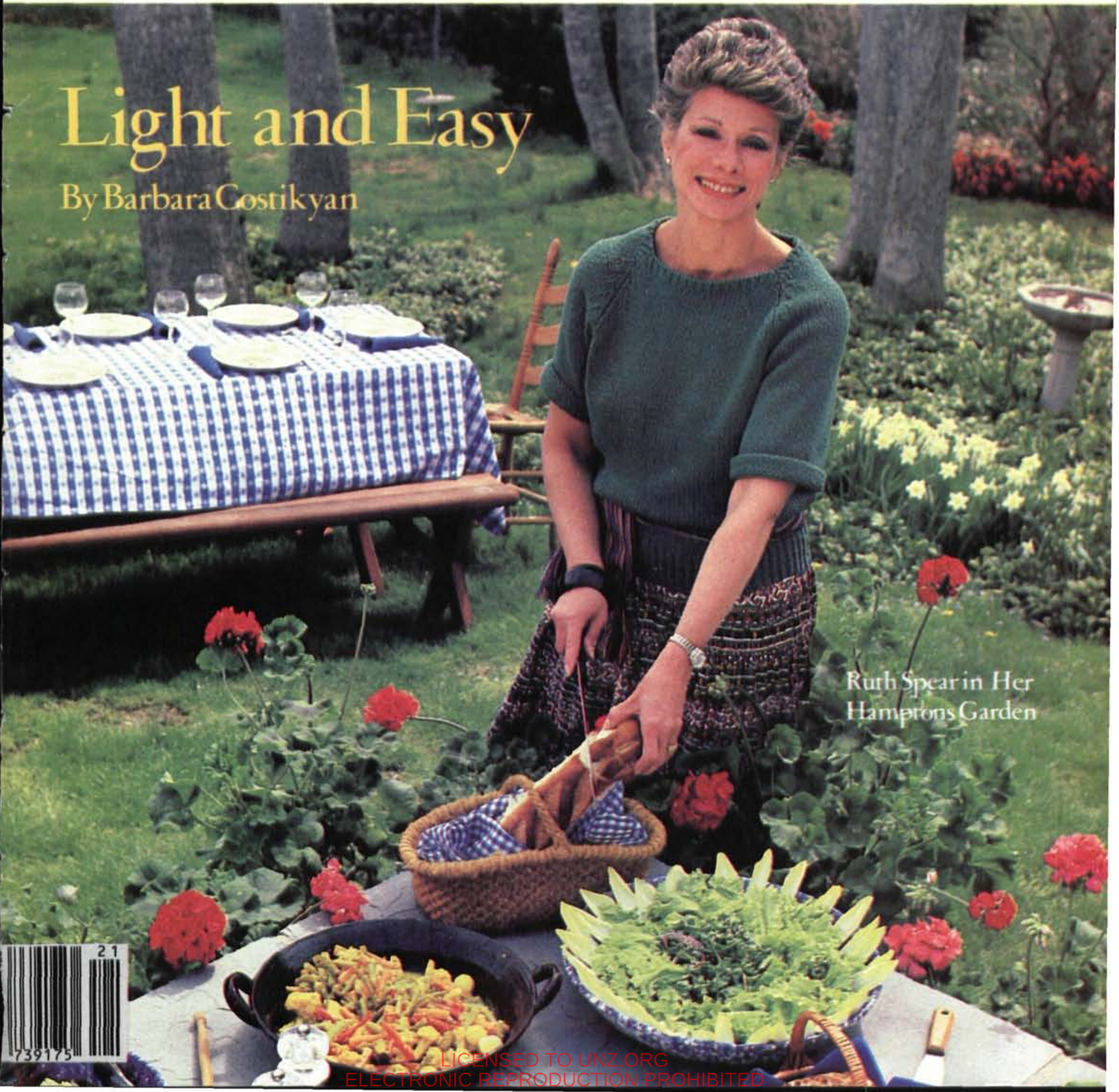
NEW YORK

Light and Easy

By Barbara Costikyan



Ruth Spear in Her Hamptons Garden

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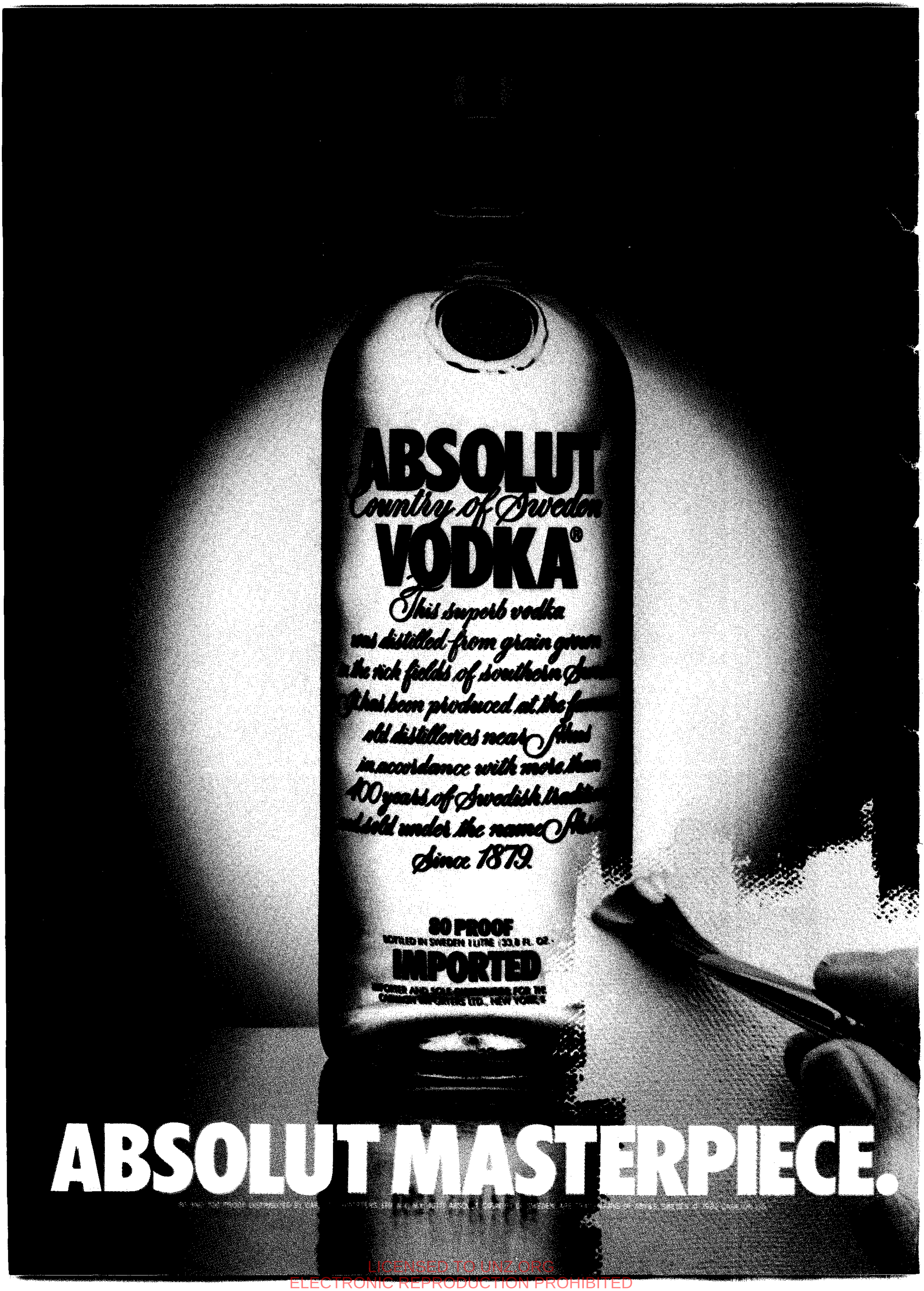
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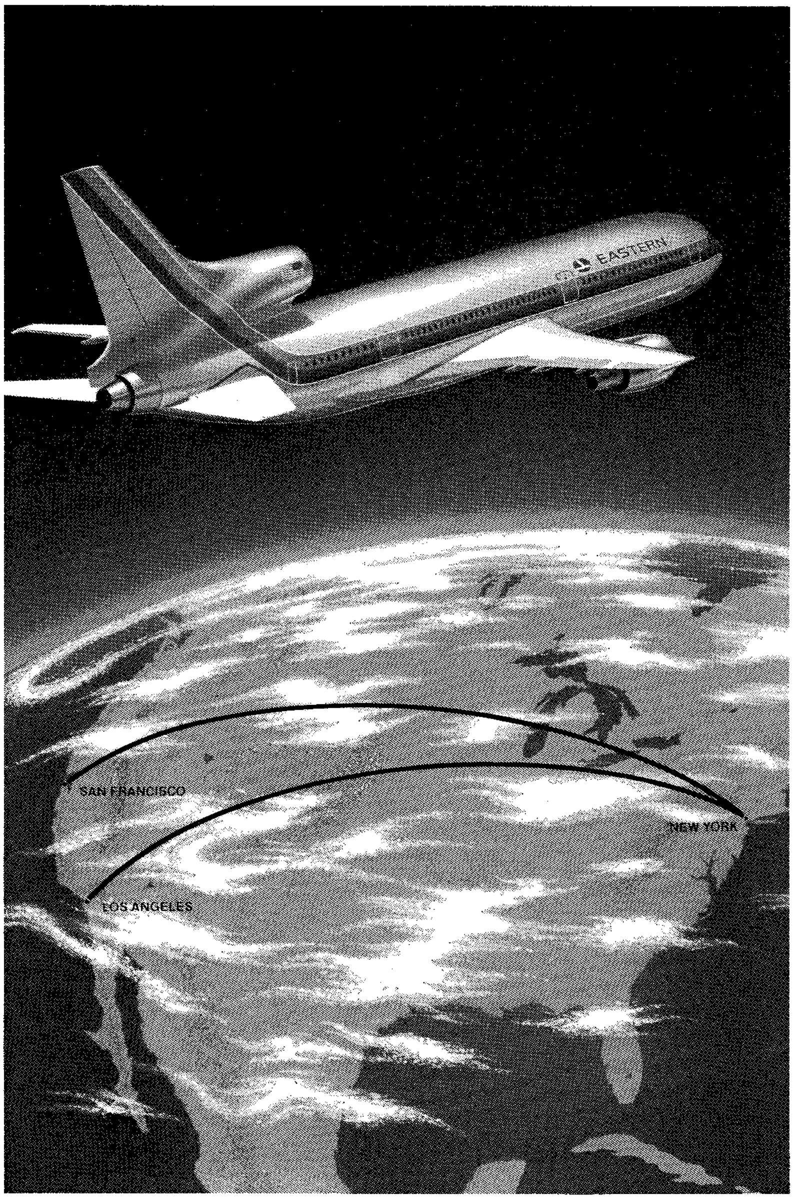

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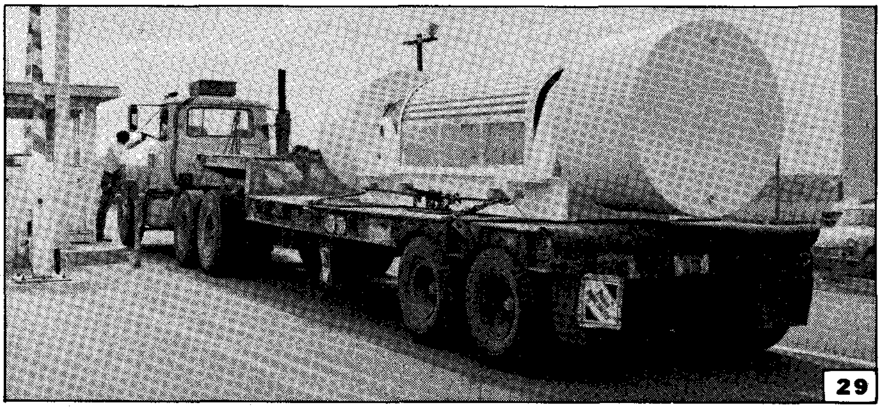

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A Doomsday Scenario on 57th Street

By Harold Holzer

Though New York has banned the trucking of nuclear waste through its streets for the last six years, the federal government wants to open the city again for possible shipments of the deadly cargo across 57th Street. With the waste packed in 25-ton lead-and-steel casks, the nuclear industry insists that the shipments are safe. But many knowledgeable scientists are starting to warn against the risks of an accident—and the potential for disaster.

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Summer Entertaining: Light and Easy

By Barbara Costikyan

We asked five food experts to create an ideal meal for summer ... meaning one that is sophisticated, light, and easy to prepare. And here, with recipes, are the results—from a southern "revival picnic" on the beach to a seafood fête in a Hamptons backyard—plus some seasonal accoutrements for the stylish table from our "Best Bets" team (page 44) and Alexis Bespaloff's choice of red and white wines to complement the meal (page 47).

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Bill Paley's Big Gamble on CBS Cable

By Orde Coombs

As a television pioneer, William S. Paley helped shape the public's taste for televised song, laughter, and action. Now, with his advertiser-supported CBS Cable, he is trying to find a commercial audience for culture on TV. Since last October, the new venture has provided viewers with a much acclaimed mix of drama, dance, and other quality programming—and the network with losses in the millions. This could be Paley's finest gift to the American public, but it looks like its grateful recipients may soon be asked to pay.

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Cover: Photograph by Theo Westenberger/Gamma-Liaison. Illustrations by Charles Waller.

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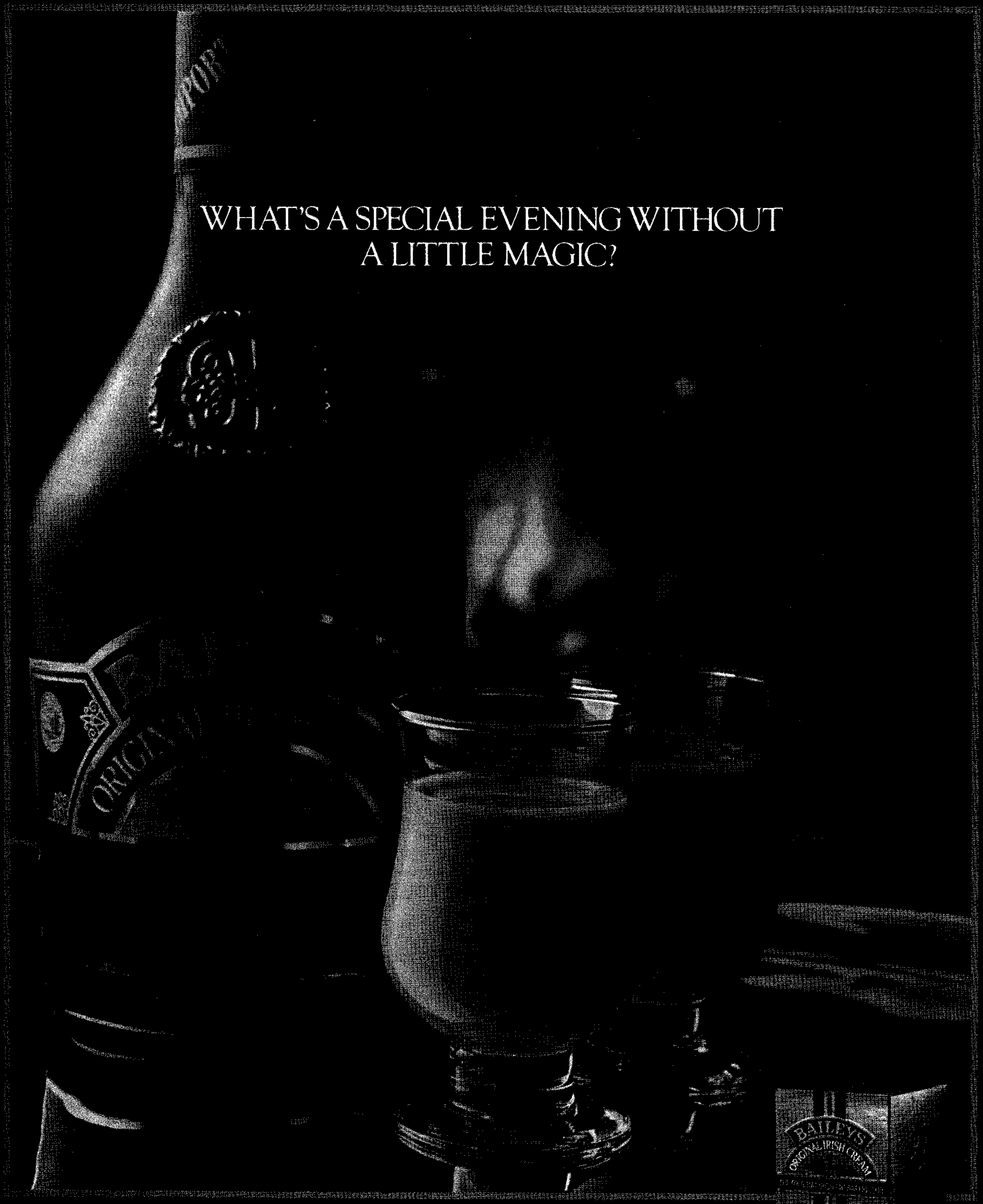
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LETTERS

Disorder in the Court

"JUDGES AT WAR" [APRIL 19] WAS OF *real interest to me, having recently been a victim of the court system as described by Nicholas Pileggi: "The accused and the accusers are treated with equal contempt. 'Outsiders' are all looked upon as burdensome by courthouse personnel."* In January I was called for jury duty, my first experience. I was pleased, even enthusiastic, about my civic duty. For five mornings I returned to the New York State Criminal Court in Manhattan hopeful that that day the proceedings would be efficient. Each day I felt disillusioned, tired, annoyed.

In one corridor where I was assigned there were two benches accommodating 6 people each, hardly adequate for 50 people, which our group included. In another corridor there were no benches at all. Dust and cigarette butts on the floor kept most of us from sitting on it. Those agile enough to hop on the window ledge did so. If simple, crude benches are not feasible, why can't prospective jurors be allowed to wait in the large central admitting room on the third floor of the Criminal Court Building, where chairs are provided, or in the assigned courtroom, along with the defendant and guards? At least the jurors would be given the same deferential treatment as the defendant. Following the judge's instructions to be on time, we always returned promptly, only to be kept waiting for two or three hours by the same judge. Are the judges and lawyers aware of the physical hardship as well as the emotional strain of such treatment? Wouldn't a few simple changes make the prospective jurors feel more comfortable and respected? And wouldn't they in turn be more respectful of the jury-selection system? And in the end, would not everyone benefit?

Edna H. Johnson
Manhattan

The Subject Is Rosa

IT WAS A SHOCK AND A SURPRISE TO read in your article about a weekend in Baltimore ["Weekend Adventures," by Barbara Costikyan and Michael W. Robbins, April 26] that Rosa Ponselle had no voice training and that Caruso discovered her. The truth, well known these many years, is that my father, William Thorner, a distinguished singer-teacher, heard the Ponzillo Sisters in vaudeville. Impressed mainly with Carmela, he of-

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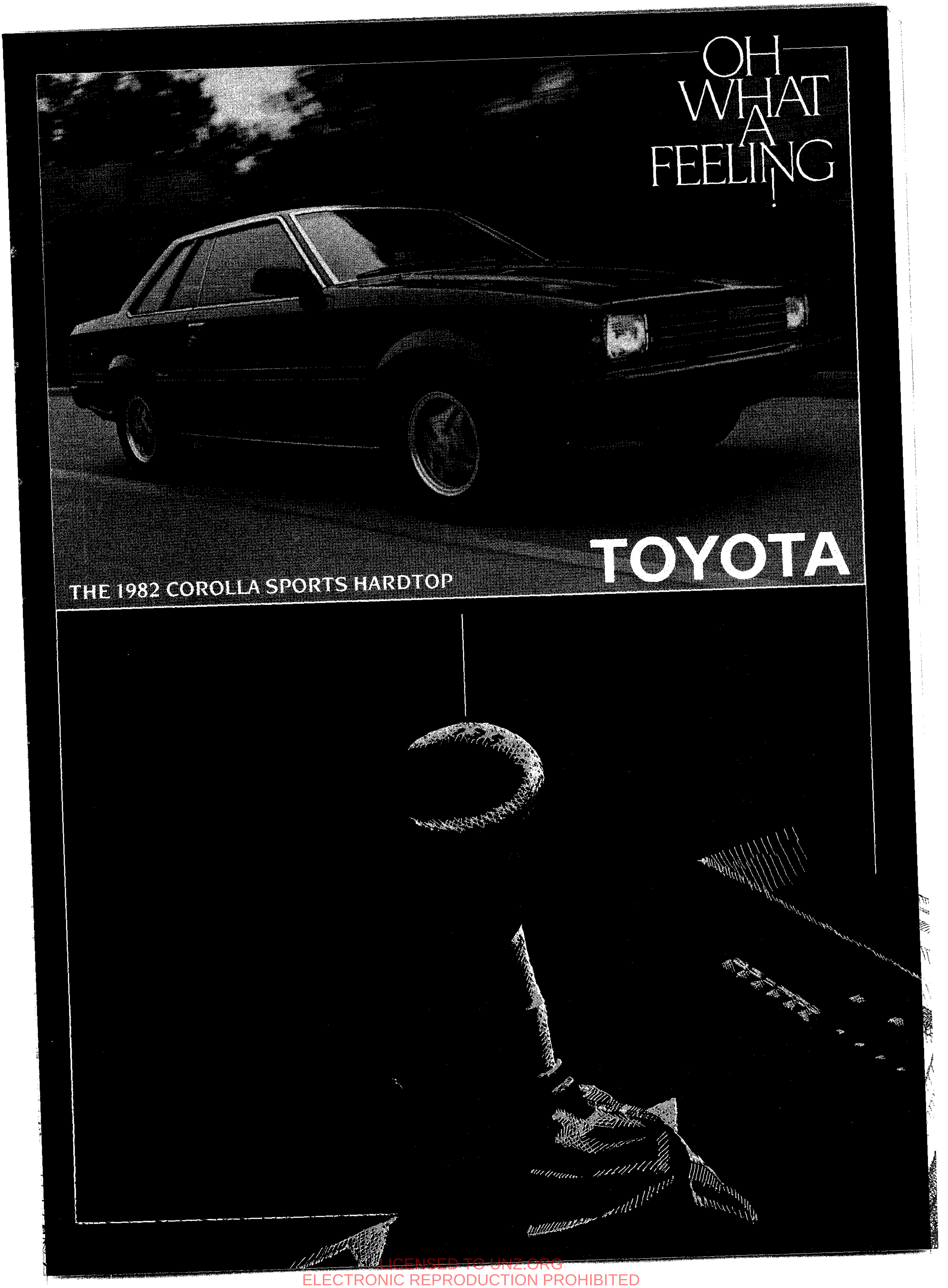
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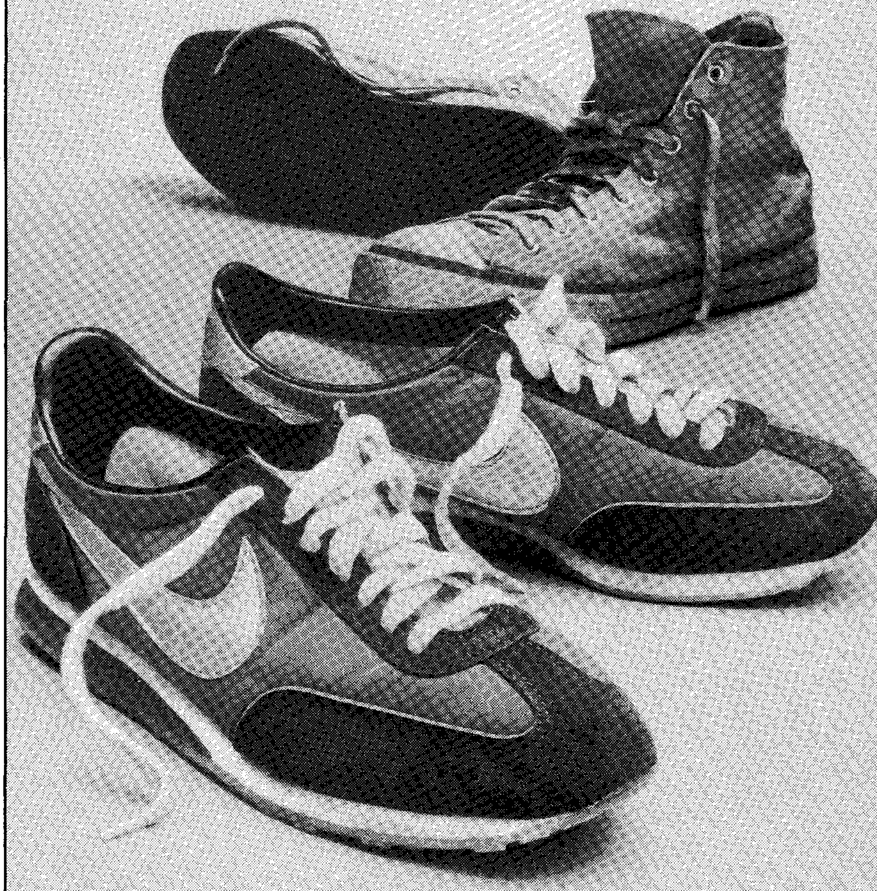

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fered her voice lessons. Rosa begged him to teach her, and, soon after, he realized her great potential. When he felt she was at last ready, he invited his good friend Caruso to hear her in his studio. The rest, as they say, is history.

Linda Lees
Shrewsbury, N.J.

Personal Best

ALMOST ALL THE PEDIATRICIANS MENtioned in "Finding the Right Pediatrician" [by Geri Brin, May 10] have their offices in the middle of Manhattan. Believe it or not, civilization exists above 98th Street. When I moved to Washington Heights from 79th Street and found I could not afford to spend an hour riding the bus with a sick child or, alternatively, $10 each way in a cab to my original pediatrician on 68th Street, I scouted around again and consider myself fortunate to have discovered Dr. Stanley Morrison, a young attending pediatrician at Babies Hospital and assistant clinical professor of pediatrics, who has his practice in Washington Heights. My ten-year-old knows that a visit to Dr. Morrison means private time with someone who will really listen to whatever he wants to talk about, from aches to anteaters.

Eleanor Surkis
Manhattan

DR. HERMAN SCHNECK CARED FOR MY daughter from the day she was born until she was mistaken for a young mother in his waiting room. Even now, at 22, she thinks of him when she's ill.

Greta November
Manhattan

HOW CAN YOU OMIT DR. MORRISON LEVbarg, the best friend a young mother ever had . . . and he makes house calls, along with his wonderful associate, Dr. Alan Samuels. I should know, after twenty years and two children!

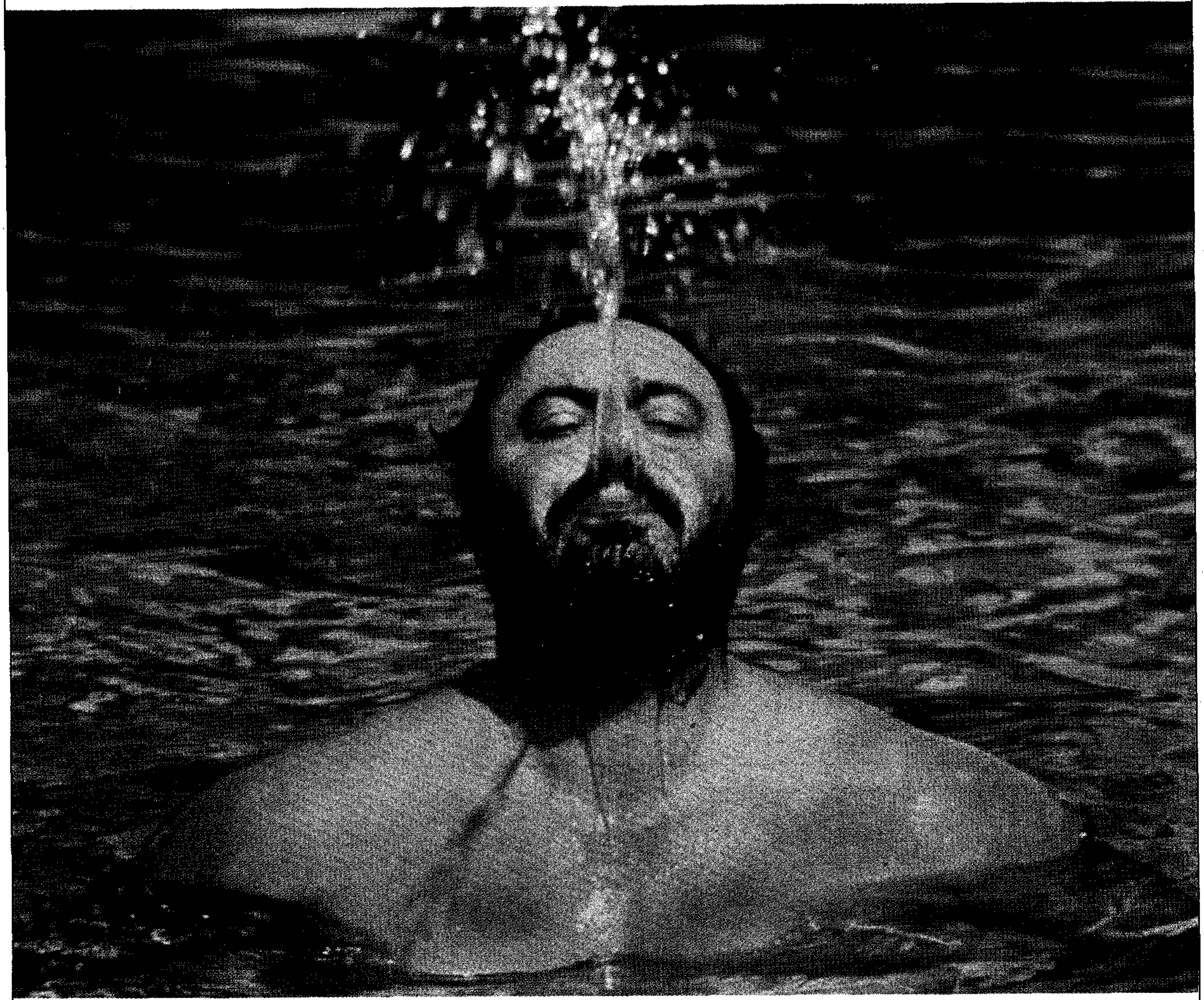
Judy Lichtenfeld
Manhattan

I WOULD LIKE TO CLARIFY A STATEMENT attributed to me in your article. I was quoted as saying, "We don't save lives." This was obviously taken out of context. All physicians, including pediatricians, deal with life-threatening situations at one time or another. My point was that the practice of pediatrics is more often involved with preventive care. However, when a life-threatening illness does occur, pediatricians should be able to recognize and treat it.

Scott K. Sokol, M.D.
Hicksville, N.Y.

Ain't Shea Sweet?

WITH HIS UNIVERSITY TRAINING AND HIS long apprenticeship in the theater, John Shea ["In Style: Acting for the Eighties," TIME



Enrico Ferorelli

Tenor of the times.

Luciano Pavarotti is the first tenor of modern times who not only pleases the devotee, but also wows the masses.

It's a basic premise at TIME Magazine that people are interesting, *per se*; and TIME's founding fathers prized the nugget of information, the unexpected facet, that made newsmakers come alive on the page.

This enthusiasm never serves TIME's readers better than it does when the subject is a performing artist, one of those people whom we all seem to know so well, without really knowing at all.

Consider, for instance, a recent cover story on Luciano Pavarotti. TIME provided more than the usual look behind the scenes. Any performer is an exceptional person, and half of our interest lies in how a Pavarotti copes with the inevitable ordinaries of life: worrying about family, watching his diet (Pavarotti on a diet, TIME observed, is more tragic than any scene he plays onstage).

But TIME also analyzes, lucidly and knowledgeably, the artist: the special qualities of his talent, the disciplines of his craft, his private credo of excellence, and the means by which he achieves it. The result is a three-dimensional portrait, big but full of fine detail, complex but coherent, lively and readable, so that it communicates the characteristic *brio* of its subject.

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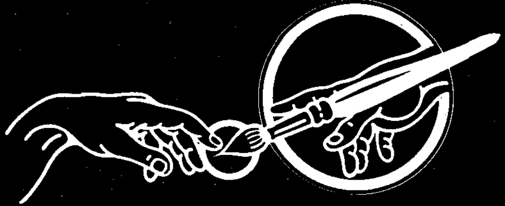

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by Anna Wintour, April 26] obviously has arrived at this heralded new phase in his career by virtue of hard work, diligence, and dedication to his craft. His development contrasts dramatically with that of Maxwell Caulfield, profiled at greater length by *New York* some weeks back ["The Next Overnight Sensation," by Cynthia Heimel, March 22], whose remarks betrayed, at best, a naïve dilettantism, at worst, a blatant opportunism. By aspiring toward true quality rather than merely apocryphal celebrity, Mr. Shea, let us hope, will prove the more persuasive role model for aspiring young thespians.

Peter Coyne
Manhattan

AS AN ACTOR CURRENTLY WORKING IN New York who makes his home in Los Angeles, I read with some interest John Shea's remark "If you want to be thought of as a serious actor, New York is the only place to be." While I respect Mr. Shea's opinion as well as his talent, I wonder if he truly believes that. There are hundreds of talented actors searching for work in Hollywood. Some find success, some don't. Some hone their craft, some sit by the pool. I'm certain Mr. Shea didn't mean to imply that his fellow actors on the West Coast, and in regional theaters throughout the country, aren't serious about their craft. In this era of Reaganomics, serious actors go where the work is.

Mark Pinter
Manhattan

New York Reviewer

MY BELATED, NEVERTHELESS SINCERE, congratulations on your choice of Tobi Tobias as dance critic. In fact, your decision to have dance as a regular department is gratifying to all of us who work so hard at our profession, and I for one eagerly scan each issue for Ms. Tobias's column. Her reviews are knowledgeable, intelligent, and entertaining—in the true spirit of *New York*.

Lisa de Ribère
Manhattan

All Through the Night

RE "WHAT'S OPEN ROUND-THE-CLOCK" [by Robert Love and Mayer Vishner, May 3]: The A.S.P.C.A. offers a free, 24-hour Animal Rescue Service (257-6000) for injured stray animals and has at least one veterinarian on call at all times.

Gary Esterow
Manhattan

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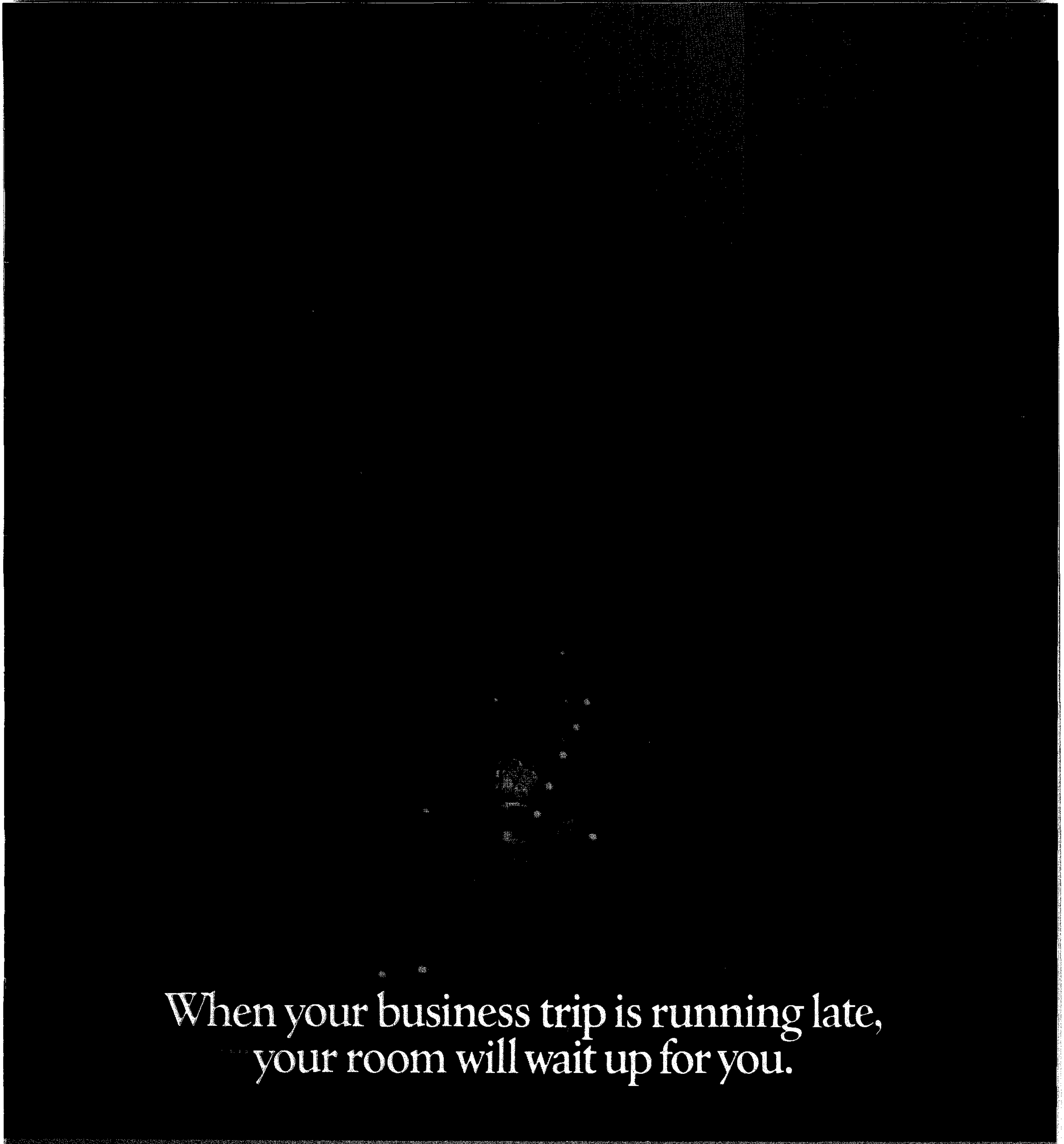

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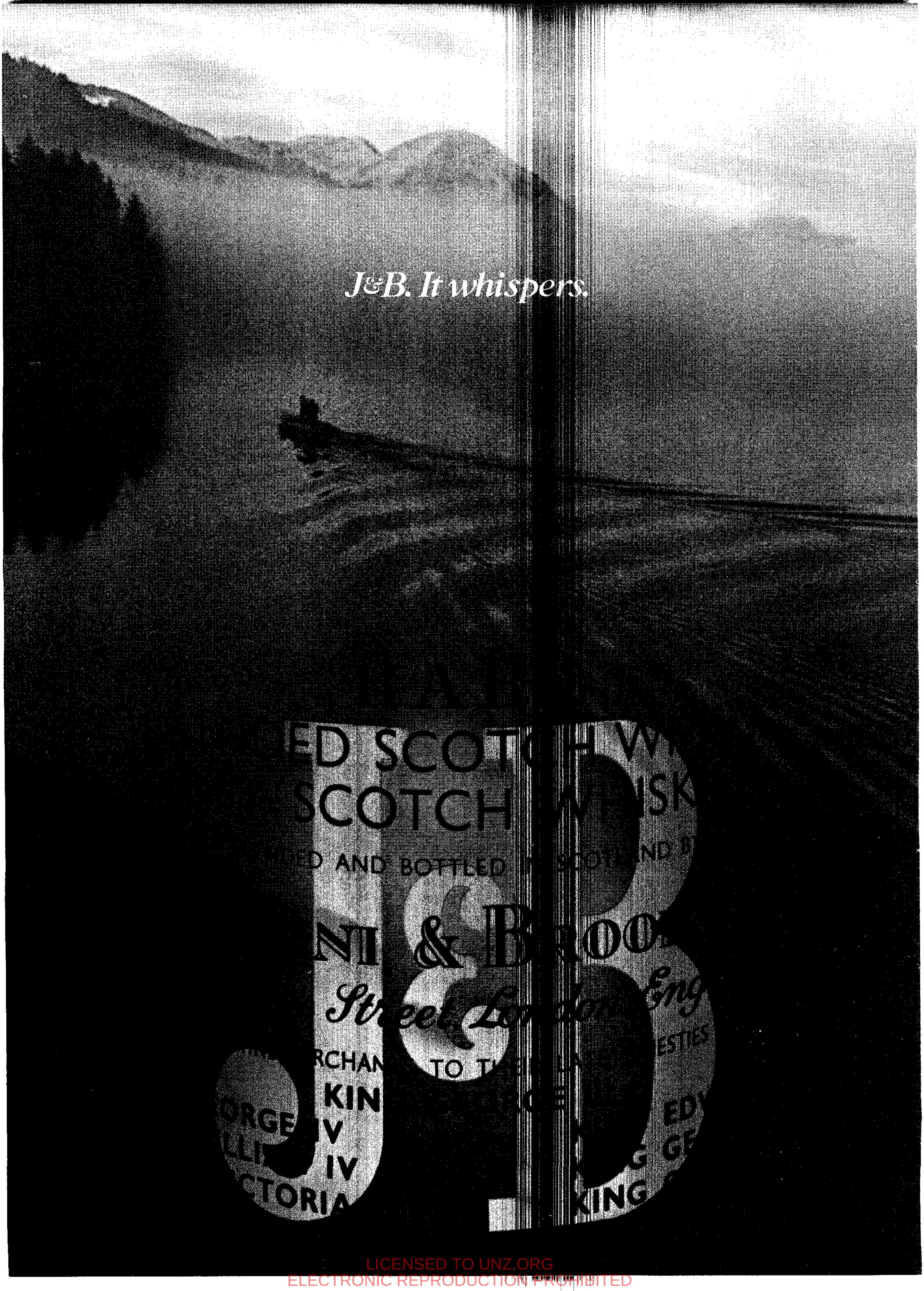
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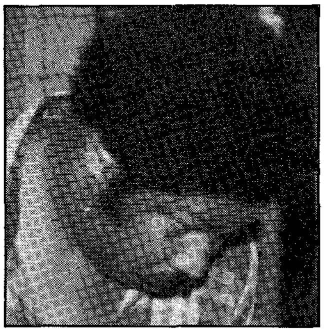
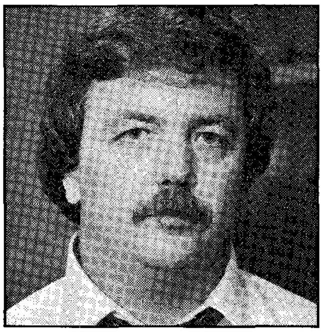




Undercover? *Atkinson (left) wounded officer Beisel.*

WHEN WILLIAM ATKINSON was accused in 1979 of being involved in the shooting of a New York City cop, some state officials apparently saw the incident as a golden opportunity: Instead of putting Atkinson on trial, they let him continue in his old job—as a Sing Sing prison guard.

The state says Atkinson has become a valuable undercover agent, fingering other correction officers who sell drugs to inmates. Still, he has not *yet* come to trial, and members of the Police Department close to the injured officer are infuriated.

Atkinson was arrested in 1979, along with former Sing Sing inmate Ronald Fishon, after a shoot-out in which police officer John Beisel was seriously wounded by Fishon—with a gun belonging to Atkinson, according to investigators. Fishon later pleaded guilty to armed robbery and was originally sentenced to twelve and a half years to life.

Atkinson was indicted on charges that included attempted murder, but, police sources told *New York* contributing editor Michael Daly, he was seen back on the street three months later.

"For a year after that, we kept calling the Brooklyn district attorney's office," said officer Beisel, now recovered. "We were told, 'Oh, the case is pending.' One time it was that the assistant district attorney was pregnant."

A source close to New York State special prosecutor Tom Duffy said several cases in which Atkinson named guards who've been dealing in drugs are before a grand jury. "We're not going to give this guy a walk for the shooting of that policeman," the source insisted. And the Brooklyn district attorney's office pledged, "The case will be reinstated in the near future."

However, Beisel, who was notified of the undercover operation only after reporters started nosing around the Atkinson case, said furiously, "I wonder who Atkinson is lending his gun to now?"

And Bill Clark, one of the detectives who investigated the shooting, said, "There was every attempt made to kill Beisel. This case makes you wonder what value is placed on a cop's life."

Hamptons Prices Sinking

THE HAMPTONS SUMMER-rental bubble, which last year saw one four-bedroom beach cottage command a sky-high $25,000 a month, has burst.

This year, $25,000 will snare a *five*-bedroom oceanfront house for the whole season. One realtor claimed that's "apples and oranges." Still, he admitted rents for all but the swankiest Hamptons manses are down by at least 10 percent.

According to top agent Tina Fredericks, the 1981 price boom encouraged more owners to try to lease their property.

"But between the bad weather and Reaganomics, very few lookers came, and now a lot of owners are calling me up and saying they'll take any reasonable offer," said Fredericks, who owns rental homes herself and recently leased one for a reduced price, which she won't reveal. "It's too embarrassing," she said.

NBC Sports Chief's Exit a TKO

Clash: *Mulholland . . .*

. . . and Ohlmeyer.

THOUGH THE COMPANY LINE is that the parting was amicable, NBC insiders are saying that the network's high-profile executive sports producer, Don Ohlmeyer, was "pushed out" by top management.

"Bob Mulholland hated his guts," claimed one source, referring to NBC's president. "Don wore jeans and kept homes in New York, Connecticut, Hawaii, and Los Angeles, and Mulholland wore pin-striped suits. It was a terrible personality clash."

The insiders said this tension intensified when NBC lost the rights to the National Collegiate Athletic Association basketball championship to CBS: Ohlmeyer is said to have felt that his company's brass, who bid about $1 million less than their rivals, were too timid.

He was "livid," added the sources, when his on-air star, Bryant Gumbel, was grabbed by the *Today* show—and then management nixed plans he'd formulated for a Sunday-night sports-update program.

"They just pissed on all his plans," said a friend. According to another, the last straw was when Ohlmeyer wanted to bid for the National Basketball Association's games (currently televised by CBS) and was "told to take a flying leap."

Seeing no way out, the producer—who reportedly earned more than the deposed Fred Silverman's $1-million a year—is said to have spent much of his workweek in recent months playing golf, then finally asked to be released from his contract.

He'll still supply programming to NBC as an independent operator. "I felt there were other things in this business I wanted to do," he told *New York.*

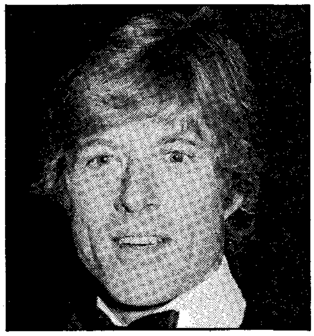
BY SHARON CHURCHER

Photographs: top left, Wide World; top right, Andy Levin/Black Star; bottom right, S. Karin Epstein/Camera 5.

Why Redford Snubbed Press

ROBERT REDFORD MAY HAVE played a sleuthing journalist in *All the President's Men,* but that didn't help reporters who tried to cover a $250-a-head Washington fund-raiser that the star recently held for a pet candidate.

"I was refused admittance," said San Diego *Union* columnist Joy Billington. "They said Redford didn't want the press." Billington had hoped to write about the campaign Redford's waging on behalf of Democrat Ted Wilson, the mayor of Salt Lake City, who's challenging incumbent Utah senator Orrin Hatch.



Redford: *Fund-raiser uncovered.*

An organizer for Wilson was as nonplussed as the reporters: "Ted has always been extremely open to the press," said Dolly Plumb.

However, Redford's assistant, Robbi Miller, said her boss had tried admitting journalists to previous events in the capital "and it turned into a circus."

Behind the U.D.C. Shake-up

AN UGLY DISPUTE BETWEEN two executives of the Urban Development Corporation earlier this year is still ruffling the calm at the $3-billion state agency.

Insiders said that Susan DeFord, a U.D.C. vice-president, was "let go" during a January reorganization. She subsequently filed charges, said a source, with the New York State Human Rights Division alleging she'd been "sexually harassed" by Michael Butler—number-two man to the agency's president, Richard Kahan.

Butler is said to have vigorously denied the charges. And the source said DeFord withdrew her allegations after arbitration by the division that culminated in a severance settlement by the U.D.C. The agency also agreed not to file any countersuit against her. Then, this month, it was announced that Donald Glickman, who's been with the U.D.C. less than two months, will succeed Kahan.

Sources close to the agency claimed this was in part because DeFord's allegations had cast a shadow on Butler. However, Butler told Kahan in an April letter that he was taking himself out of the running due to ill health. "He intended to do this in advance of the [DeFord ruckus]. He has been recovering from surgery," said an acquaintance.

Houdini: Swados's Next Stunt

AFTER A TWENTY-YEAR search, producer Ray Stark has hired lyricist-composer Elizabeth Swados, whose reputation has recently lost some of its magic, to write a musical about . . . Houdini.

Stark, whose movie version of *Annie* opens this week, has wanted to do the story of the world-famous magician ever since, as a Hollywood agent, he sold a property about Houdini's life to Paramount. "That became a Tony Curtis movie [*Houdini,* released in 1953], and it was done so badly that Ray got interested," said Stark's production vice-president, Elaine Chekich.

So why has it taken so long to levitate? Most writers saw Houdini as nothing more than a fellow with a knack for escaping from locked trunks, explained the executive. "Elizabeth will bring a spiritualist angle to the material. Houdini was obsessed with trying to expose spiritualists, and Ray wants to show that that was because of a tremendous conflict that was going on within himself."

Writer Claims Bogie Affair

'Lover'? *Ex-secretary says so.*

FOR DEVOTEES OF BACKstairs biographies, this promises to be a year of appetizing offerings: A Los Angeles shopping-mall owner has written a book that claims she was Humphrey Bogart's "lover," and Rose Kennedy's former chauffeur is publishing his memoirs.

Verita Thompson told *New York* that she met Bogart in 1942, when she was "selling Mexican toupees," and became his secretary. She conducted an affair with him, she said, throughout his marriage to Lauren Bacall, which ended with his death in 1957.

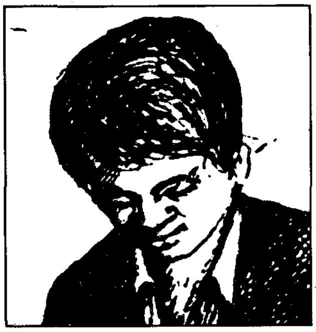
"Bacall didn't know anything about it, but [New York *Post* columnist] Earl Wilson once wrote, 'Who's that attractive dark brunette having lunch with Humphrey Bogart at "21"?' " said Thompson, whose *Bogie and Me* is being brought out this fall by St. Martin's Press.

Meantime, Frank Saunders, who says he was fired by Rose Kennedy, portrays the erstwhile First Mother as a miserly eccentric in his *Torn Lace Curtain.* The manuscript of the Holt, Rinehart and Winston book, due out next October, reports that Rose plucked strawberries out of desserts when she thought they had been over-generously supplied by her kitchen staff.

The book also claims she had her staff pour half-finished glasses of springwater back into bottles. "She's cheap," said Saunders.

Media Notes From All Over

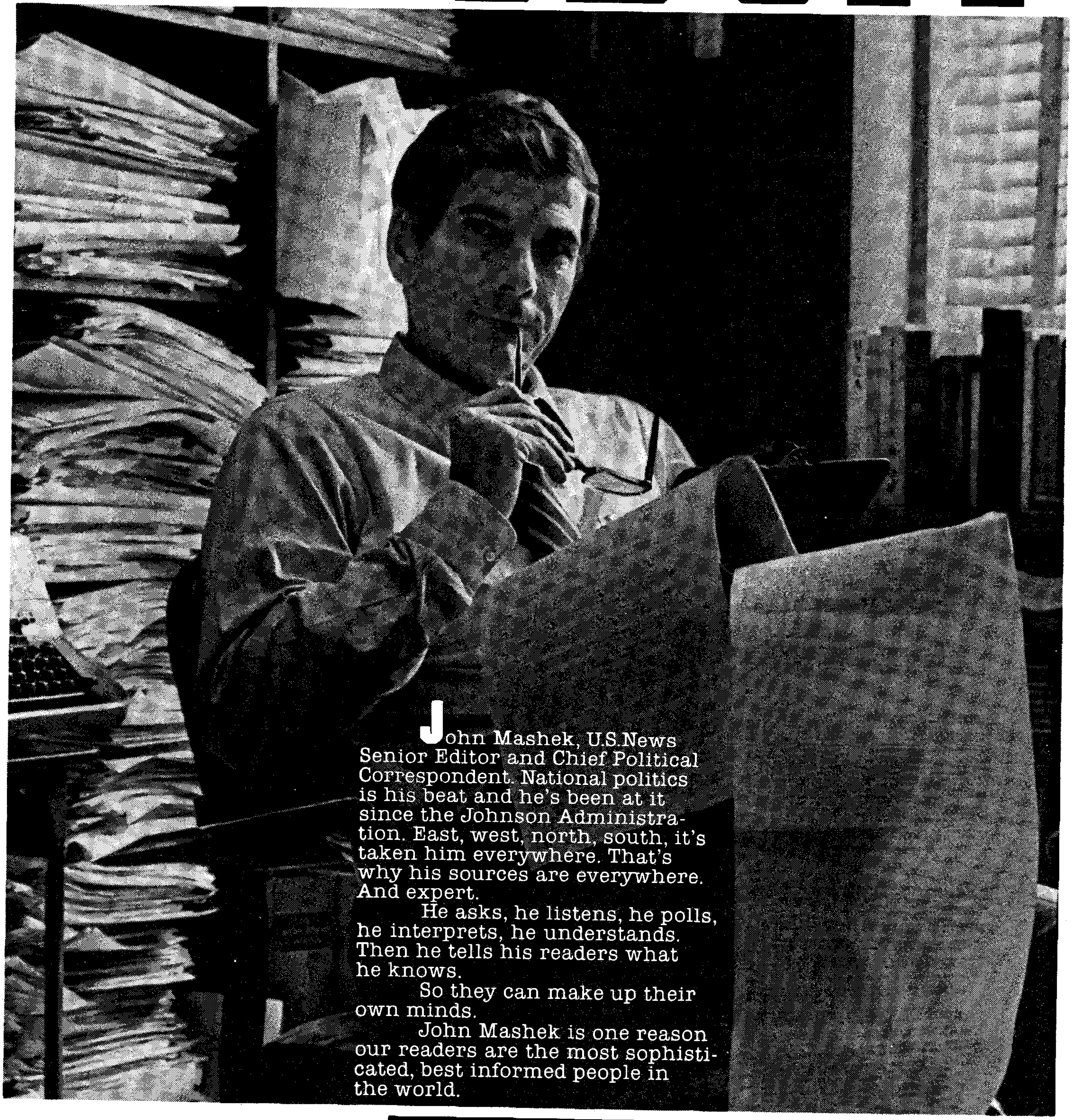
FIRST THE NEW YORK *Times* was accused of recycling crossword-puzzle clues. Now a reader has pointed out that the illustration accompanying a May 4 op-ed-page piece by Bronx Representative Robert Garcia (about poverty) was also the art for a June 24, 1973, Sunday *Times* review of a Paul Nizan novel, *Antoine Bloyé* (about a railroad worker). "I had no idea it had been used before," said the op-ed page's art director, Jerelle Kraus. Another executive said art was re-used when "appropriate." . . . When veteran restaurant critic Barbara Rader left *Newsday* in January and started reviewing for the free advertising weekly *Penny Saver, Newsday* sued. "*Newsday* and Penny Saver vigorously compete for the same advertisers and readers," the daily said in court papers. Claiming that Rader violated an agreement not to write for rivals, her former employer is seeking an injunction to stop her from using her "fame" at *Penny Saver.* "*Newsday* wants to throw its weight around," said a source close to Rader. . . . Trying to get a visa to go cover the Falklands dispute? *Daily News* columnist Jimmy Breslin told us that an application filed on his behalf listed as one leading qualification that he's "immensely disliked by the British." Even so, the Argentinean Consulate was "snippy" with him. "I think that day they lost a ship," he said.



Encore: Times *op-ed illustration.*

Photographs: top, Movie Star News; left, Ron Galella; bottom, detail from drawing appearing in the New York *Times.*

NEWSBUFF



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WE'RE ON THE INSIDE LOOKING OUT FOR OUR READERS.

The Bottom Line/Jack Egan

INTEREST RATES ARE (A) GOING UP, (B) GOING DOWN

The Great Guessing Game

IS THE NATION HEADING INTO A SERIOUS financial crisis or toward a modest but sustained recovery? With the economy currently scraping bottom, forecasters have split into two distinct camps. Dividing them are very different expectations about interest rates.

One group, headed by Henry Kaufman, chief economist of Salomon Brothers, holds that interest rates will climb back up to record levels before the year is out. The other group maintains that interest rates will fall significantly by the end of 1982, following the dramatic drop in inflation that has already occurred. This will set the stage for an initially moderate recovery that slowly blossoms as various financial imbalances are corrected.

The direst forecast comes from the financial economists at Merrill Lynch. They predict another sharp jump in interest rates beginning this summer as cash-starved and illiquid corporations compete with the federal Treasury for credit. The Treasury will have to raise $40 billion to $45 billion in the third quarter to finance the government's ever expanding deficit. This will send the prime rate shooting back up to 19 percent, producing "a major financial crisis," says Donald Maude, chief financial economist for the country's largest brokerage firm.

Maria Fiorini Ramirez, senior money-market economist for Merrill Lynch, says the odds are four to one that this will happen. "To avoid this," she adds, "we will have to have a satisfactory budget compromise in Washington that brings the fiscal-1983 deficit down from the $182 billion now projected to well under $150 billion. And we must have slow growth in the money supply in early July, which will be very difficult to achieve."

Ramirez and her colleagues expect the money supply to balloon in July, forcing the Federal Reserve Board to clamp down and thus send interest rates through the roof once more. Personal-income taxes get reduced by 10 percent July 1, and Social Security payments will be boosted at exactly the same time. This double whammy should produce a big surge in the basic money supply—which consists of all the currency in circulation and all the money in checking accounts—just as the Treasury begins its largest money-raising operation in history. "Unless there is a recovery in corporate profits and an increase in savings generated by a strong economy," says Ramirez, "we see continued pressure on rates resulting from this supply-and-demand situation."

The opposite forecast is for what might be called the gentle lift-off. This assumes that an economic recovery lies ahead regardless of whether a budget compromise is reached.

"A surge in interest rates is not inevitable," says Robert Sinche, the chief economist at Bear, Stearns & Company. He likens the current interest situation to what happened with energy after OPEC dramatically boosted oil prices in the 1970s. "The economy adjusted to the end of cheap energy by using less and producing more," he points out. "As a result, oil prices finally collapsed." Sinche expects a corresponding drop in interest rates as consumers and businessmen continue to adjust to the price of credit, which has been exorbitant for several years now. And he predicts that the prime lending rate, now 16.5 percent, will fall to 13 percent by the end of 1982, the Treasury-bill rate will drop to 10.5 percent, and long-term-bond rates will retreat to between 12 and 12.5 percent. "Rates may bounce around a bit," he says, "but we won't go back anywhere near the old highs.

Economist Ramirez: *In July, the money supply will swell and interest rates will soar.*

"In each postwar recovery, more credit has been used per dollar of gross national product than in the previous expansion," he notes. "But the credit game as we have known it is over, and the private sector realizes it. The worst part of the adjustment took place over the last two years. What happens is that as a recovery begins, business cash flow starts to improve, and this income substitutes for borrowing. Combine this with the reduction in inflation and rates will come down."

Despite the obvious attraction of Sinche's optimistic forecast, a smooth and gradual improvement just does not seem likely. The transition ahead will probably be a difficult one, and it will more than likely produce the kind of major financial crisis that the Merrill Lynch economists and others forecast. It is hard to imagine a major improvement in corporate fortunes without a strong recovery—a strong recovery that would put further pressure on interest rates, especially while the Treasury made record financing demands. And if the past is any guide, the policy impasse in Washington won't get resolved until a crisis shifts congressional attention from election-year politics to the severe plight of the economy and the need to reach a sensible budget accord.

"A surge in rates is likely unless we get a major compromise in Washington," says Alan C. Lerner, money-market economist at Bankers Trust. But he sees "very little chance" of a true compromise at this point. "The real need is to address the expenditure side of the budget," he says, "particularly the entitlements programs. But the easy way out will be to address the revenue side

Photograph by Joe McNally/Camera 5.

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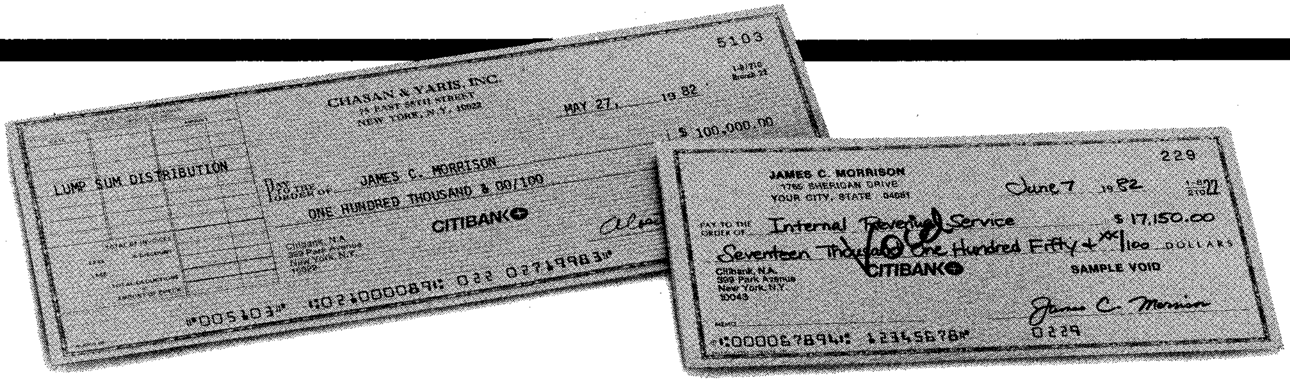

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and raise taxes to reduce the deficit, and that won't be received very well by the financial markets. Getting the private sector rolling again will require reducing the size of government, and that is not the politically feasible route."

Lerner expects interest rates to continue to ease for a few more weeks. But the improvement will be modest, given the seriousness of the current recession. And, he predicts, rates will then begin climbing, even before July. "The economy can't take record rates again, and short-term interest rates probably won't get as high as some people think," he says. "But long-term interest rates should surpass historical highs before October. The one thing higher rates are going to do is deal another severe blow to the economy. There may in fact be a recovery. But it will be very soft and very short. And it certainly won't be very healthy."

Given the uncertain outlook, your best bet now is to remain cautious and keep savings in investments like three-month Treasury bills, money-market funds, and bank savings certificates with early maturities. Rates may well decline during the next month or two, but staying in short-term vehicles will leave you free to profit later in the year if forecasts for a sharp rise in rates prove correct. And though rates may continue to sink, they surely won't tumble so fast that you lose the chance to lock in high rates over a longer period.

The 14 Percent Solution

IF AND WHEN INTEREST RATES RISE again, one sad consequence will be that those industries already in a depression—particularly housing—will be hit hard again.

According to Henry Kaufman, mortgage rates will have to drop to about 14 percent just to begin "a sustainable recovery" for the housing industry. The current prevailing rate is 17 percent. These days, it takes an annual income of just over $37,000 to qualify for a mortgage—assuming that the house costs $67,000, the national median, and that a 25-year mortgage can be obtained with only a 20 percent down payment. But fewer than 14.7 million households in the country meet this $37,000 annual-income requirement.

A reasonably active production pace of 1 million single-family houses a year would require that 22 million households could get a mortgage. And, says Kaufman, "it would take at least a 14 percent mortgage interest rate to qualify 22 million households."

Considering the odds that mortgage rates, along with other interest rates, will go higher before they decline, it may be a long time before this 14 percent threshold rate is reached. ■

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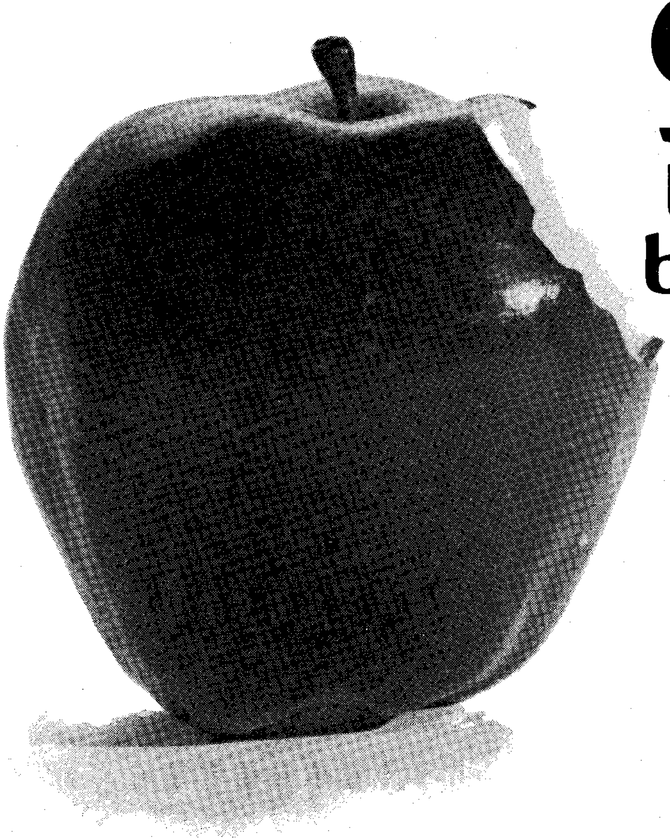

On Madison Avenue/Bernice Kanner

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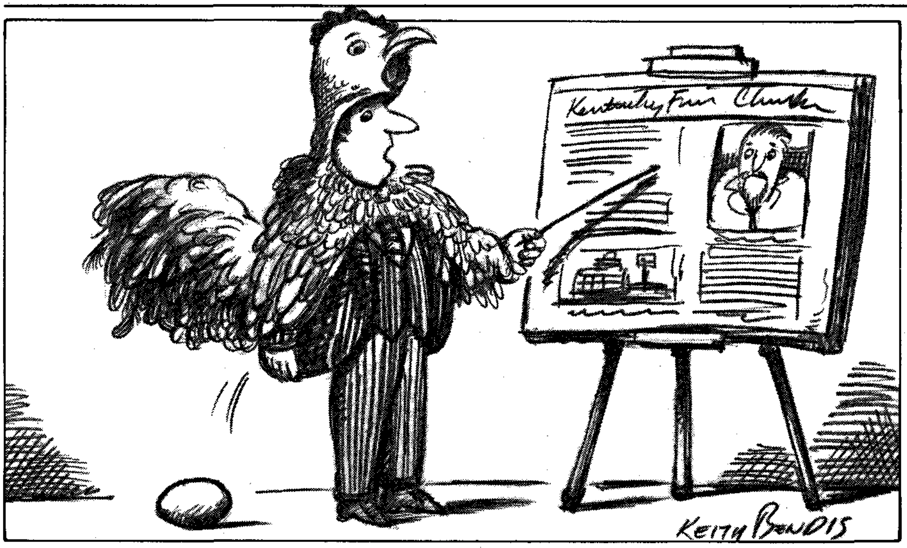


The Client Hunters

ON JUNE 1, 1981, THE BOZELL & JACOBS ad agency put to test its own version of *Mission: Impossible.* Shortly after American Airlines' marketing team had filed into a conference room to hear a pitch for its advertising business, Bozell chairman Liener Temerlin had the group's picture snapped. In the next three and a half hours, a station wagon careened through Dallas shuttling material from typesetter to engraver and back to American. Just as Temerlin closed his presentation, an aide handed him an envelope. In it was an ad illustrated with the picture taken a few short hours earlier and headlined DOING WHAT WE DO BEST. "Our point was eloquently made," says Temerlin.

Eloquently and painstakingly. A new-business pitch is a moment of truth in the advertising business, when an agency isn't selling a client's product to the world but selling itself to a small, precisely targeted audience. The stakes are high; the effort can be immense. In American's case, it involved 160 people working around-the-clock for a month, with rehearsals in a rented warehouse in which the airline's mammoth boardroom had been simulated.

Nothing went wrong that time. "We crossed every *t* and dotted every *i;* our presentation was almost military in its precision," recalls Temerlin—and Bozell won the business. Temerlin partly credits the 136-point checklist the agency had prepared. Bozell may be the only agency with such formalized pitching guidelines, but it is surely not alone in seeking new ways to get new business.

A few years back, Warwick Advertising made a midday pitch to CPC International, producers of H-O oatmeal and farina. After the formal show-and-tell came lunch in the agency dining room. It was an H-O menu from canapés to dessert, and all the offerings were catalogued in a recipe book. The menu included chicken drumsticks fried in H-O quick oats, farina roulade, stracciatelle laced with farina, an oatmeal-fortified meat loaf, salad with oatmeal-bread croutons, and frozen bananas with a shaggy topping courtesy of instant shredded oatmeal. Candlesticks made of oatmeal and a vase made of farina graced the table. (The flowers in the vase somehow escaped the H-O touch.) "We wanted to show CPC we could think creatively about its business," says Warwick's Michael Pedone.

Two years ago, at the end of a pitch to Sam Goody, Walter Kaprielian, head of Ketchum Communications'New York office, asked the Goody man what it would take to win his business. "A million dollars," he replied. Overnight, Ketchum printed 10,000 phony $100 bills with Kaprielian's picture on them, and the next morning they were delivered in an old cash bag borrowed from a bank. Goody said yes to Ketchum.

Agencies take pains to make prospective clients feel they've found a perfect home. In 1980, Grey Advertising won the STP account by playing grease monkey for a day. "We wanted to prove we were just plain folks, not a stuffy, sophisticated, better-than-the-client place," says Grey's chairman, Ed Meyer. The agency team filmed race-car drivers in their garages, and on pitch day they all wore white overalls and pit-crew hats decorated with the STP logo.

One of an agency executive's greatest fears is that he'll bore the potential client. (That's not paranoia. Most pitches run over two hours, and the biggest entertainment is watching a pitchman read aloud what's written on his charts.) Ten years ago, Carl Spielvogel, then of Interpublic, lugged in five pizza bags, as the oversize portfolios are called, loaded with material for a pitch to the dynamic, fast-moving head of U.S. Industries, Charles Selecman. "Carl, why don't you start at the end?," Selecman said. Spielvogel collapsed a three-hour presentation into fifteen minutes.

The late Samuel Bronfman, of Seagram, once fell asleep during a pitch. What to do? The pitchers focused their attention on son Edgar. Then Sam was called out of the room. His wife was on the phone. He trudged back in and turned to Edgar. "Mom wants to know why you never call her," he said.

Agencies turn to Broadway to fight boredom. "Pitching is show business," says Al Hampel, chairman of D'Arcy–MacManus & Masius, New York. "You rehearse. You go on. You take the show on the road. It is a stage show, and all your audio-visual people are stagehands." Pitching may be theatrical, but it is also immensely hard work.

To woo Philippine Airlines, Bozell executives crossed the Pacific eight times in four weeks to compare the different carriers' service. Temerlin traveled by jeep to a remote village to persuade a prince to ferry dancers in a dugout canoe to a scenic isle—for pictures for the presentation. Back home, he readied a five-screen show requiring 24 projectors and portraying the Philippines as the last great bargain in the Orient. The agency learned it had won the business by reading it bannered across the front page of the Manila *News.*

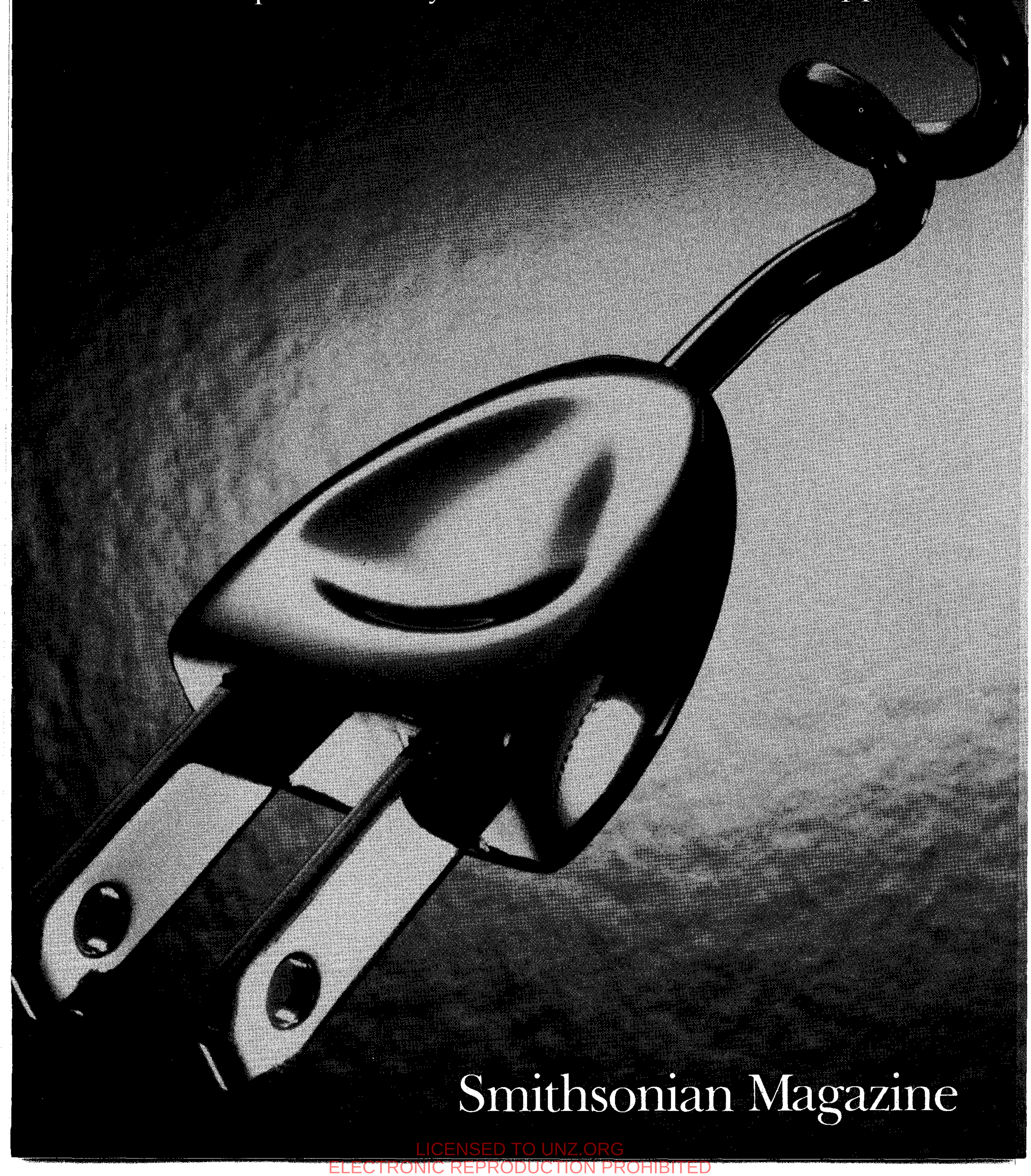
Years ago, when art director George Lois was at Papert, Koenig, Lois, the agency was invited to pitch to Pharmacraft Laboratories and was given two weeks to come up with something. Lois and Koenig worked all that night, breaking in the wee hours for a bite, and then, literally, back to the drawing board. They called the client the next morning at 8:30. "What do you need, more input?" he asked. "Nope, we want to show what we came up with," said Lois. And he unveiled 122 ads.

In the last decade, advertisers have begun to request speculative creative work from agencies they're considering

Illustration by Keith Bendis.

Status Electricity.

An average yearly income of $45,000 gives Smithsonian's 1,850,000 subscribers the power to buy the most advanced home appliances.



Smithsonian Magazine

Extravagant.
Lavish.
And affordable.

Now you can call upon our custom design studio to transform a ballroom… or just to make an ordinary day special.
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SOUTHFLOWER MARKET
New York
and Atlanta

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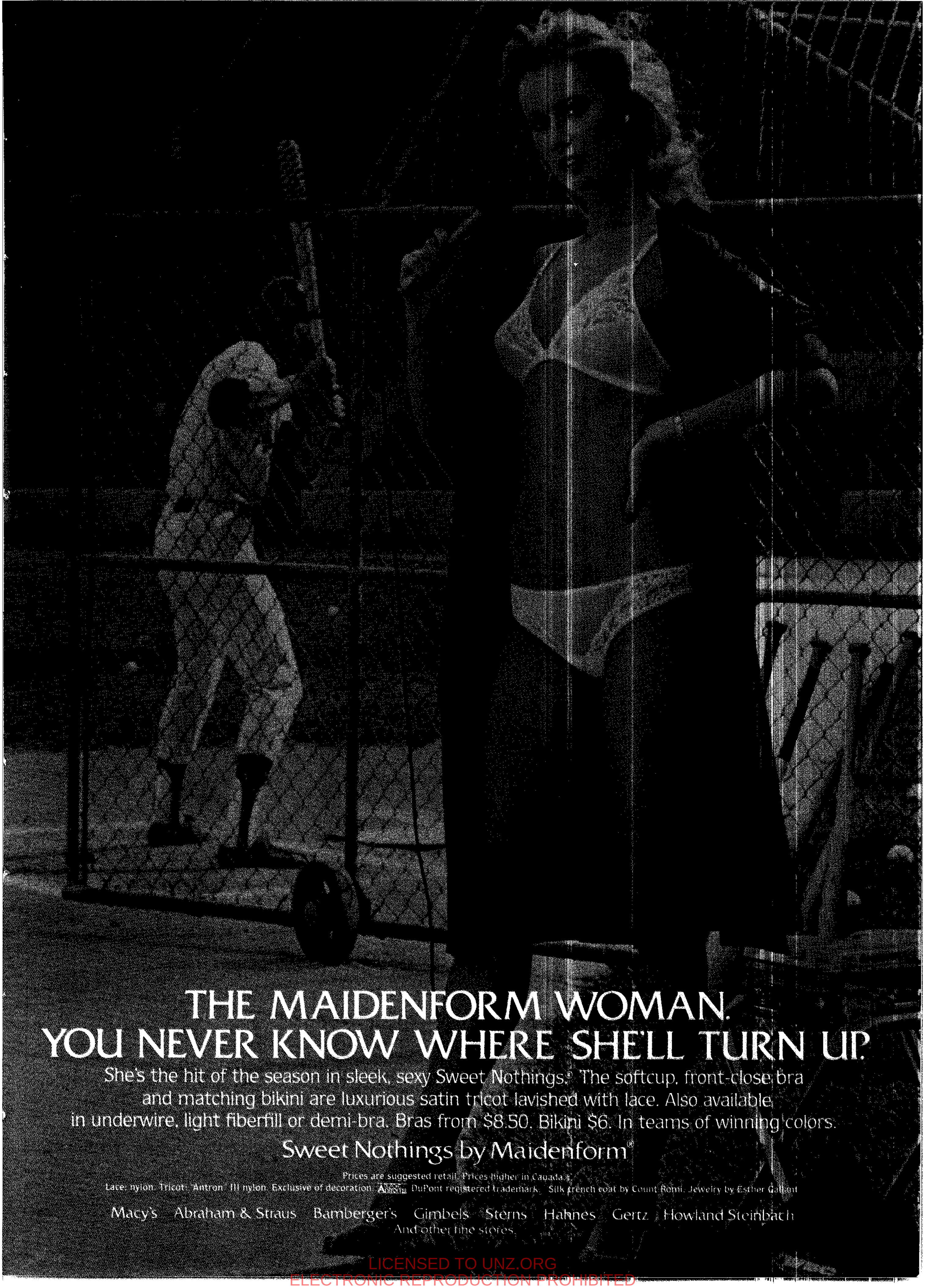
and have even doled out money to produce it. The agencies have usually far exceeded the budget and reached into their own pockets for the difference. Some shoot a finished commercial, which can cost $80,000 to $100,000, instead of a rough animation and soundtrack, which can come in at under $25,000. Last winter, Hallmark Cards switched agencies, after 37 years, but not before giving four shops $100,000 each to produce finished spots. The cardmaker was concerned about production values, which could be demonstrated only in completed commercials. The $100,000 was a drop in the bucket compared with what the agencies spent.

Agency executives often worry that their pitches won't be remembered after competitors present their stories. In a blind pitch to the Pennsylvania Department of Tourism two years ago, all the agencies were identified only by letters. At the end of their delivery, the Ketchum team whipped off their coats, ties, and shirts to reveal T-shirts exhorting the tourist people to REMEMBER AGENCY A. Campbell-Ewald sent Emery Air Freight a crop of helium balloons with the message "Still up in the air about which agency to pick?"

And Grey stood out in the minds of Northwest Airlines executives because of a mishap that befell chairman Meyer. Just prior to show time, Meyer visited the men's room and discovered, to his horror, that his zipper wouldn't work. He struggled with it for five minutes to no avail, then dashed back to the presentation room in a dither about whether to stand up. The client entourage strolled in, and "I sat frozen in my seat," recalls Meyer. "Finally I looked the president in the eye and said, 'I'm six feet one, 175 pounds, lean and muscular, and I usually present on my feet. I'm also a very polite man known to bound up and shake the hands of vice-presidents, let alone presidents. But today I'll present from my seat. . . . I've had a dreadful accident in your john." The airline team roared with laughter. Weeks later, Northwest awarded Grey the business and confessed that its people remembered Grey as "the agency where the poor bastard broke his zipper."

Being remembered is one thing; getting the client to decide on you is quite another. Smith/Greenland was once one of 47 agencies pitching Seabrook Farms. The client had whittled his choice to nine shops when chairman Leo Greenland called. "Why do you want an agency?," Greenland asked. "To solve problems, of course," he was told. "Well, I can solve eight of them if you pick us," he responded, and Seabrook did.

Once George Lois actually persuaded a client to change his agency choice. Lois's agency had pitched Quaker Oats, and after weeks of hearing nothing, he



THE MAIDENFORM WOMAN.
YOU NEVER KNOW WHERE SHE'LL TURN UP.

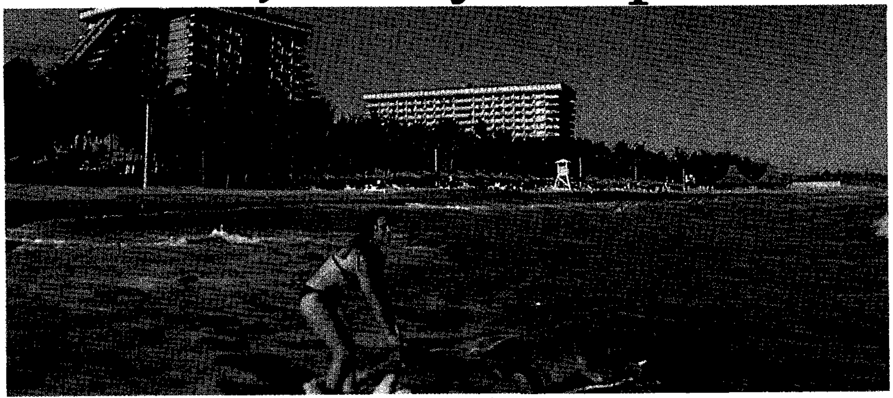
She's the hit of the season in sleek, sexy Sweet Nothings.® The softcup, front-close bra and matching bikini are luxurious satin tricot lavished with lace. Also available in underwire, light fiberfill or demi-bra. Bras from $8.50. Bikini $6. In teams of winning colors.

Sweet Nothings by Maidenform®

Prices are suggested retail. Prices higher in Canada.
Lace: nylon. Tricot: "Antron" III nylon. Exclusive of decoration. Antron DuPont registered trademark. Silk trench coat by Count Romi. Jewelry by Esther Gallant

Macy's Abraham & Straus Bamberger's Gimbels Sterns Hahnes Gertz Howland Steinbach
And other fine stores.

Now that your
dollar buys so much more:
Don't just say Acapulco.



Say Princess. For value.

The peso's just been substantially devalued. And now, the fabulous Acapulco Princess offers more luxury for your vacation dollar than any other world-class resort hotel. More than Hawaii. Or the Caribbean. Four days and three nights of swimming, golf, tennis, dining and nightlife.

The Escape Holiday. From $93.00* it's more than ever: A world of luxury. A world apart.

ACAPULCO
PRINCESS

*Per person, double occupancy, effective May 1, 1982 through December 15, 1982.
Honeymoon Holiday package available.
For reservations or information, see your travel agent or call **800-223-1818**;
New York State 800-442-8418; New York City 212-582-8100.

Plaid **CARTOON** skirt $28. Matching scarf or shawl $18. White blouse with lace & tucks $28. White pantaloons $38. Pirate blouse $38. Kenya bag $32. Sash worn as headband $4.50.

Add $3.00 postage & handling on all mail and phone orders. N.Y. State residents add applicable sales tax.

PUTUMAYO
857 Lexington Avenue at 65th St. Mon. to Sat. 11-7 Thurs. to 8.
339 Columbus Avenue at 76th St. Mon. to Sat. 11-8 Sun. 12-6.
Major credit cards accepted. Mail & Phone Orders: 135 E. 65th St., N.Y. 10021 (212) 861-7676. Send for free catalog.

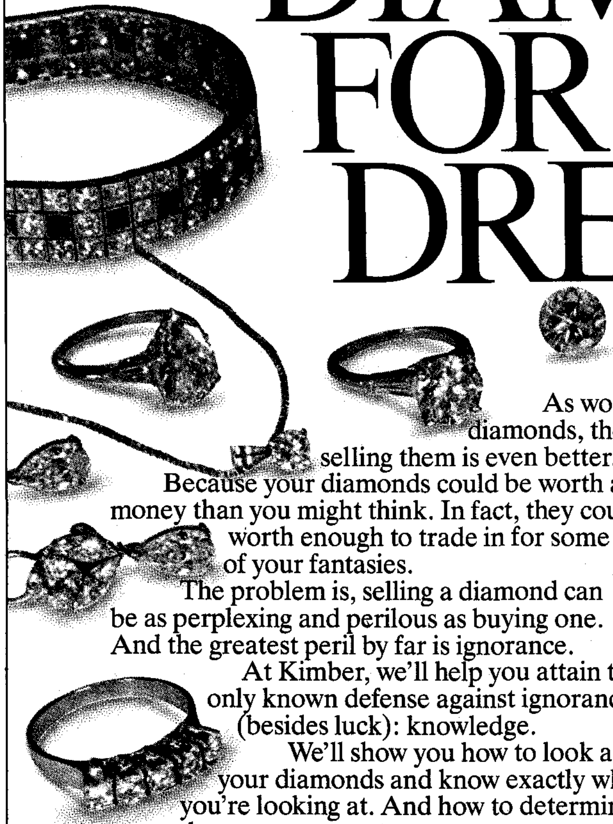
called to find that Quaker had decided it needed a Chicago agency that could react in a flash. Lois and his partner hung up and dashed for the door. They made a plane by seconds, and within three hours were in Quaker chief Victor Elting's outer office. The secretary announced them, and Elting said, "They're on the phone." When he discovered otherwise, he gave them the puffed-wheat and -rice business.

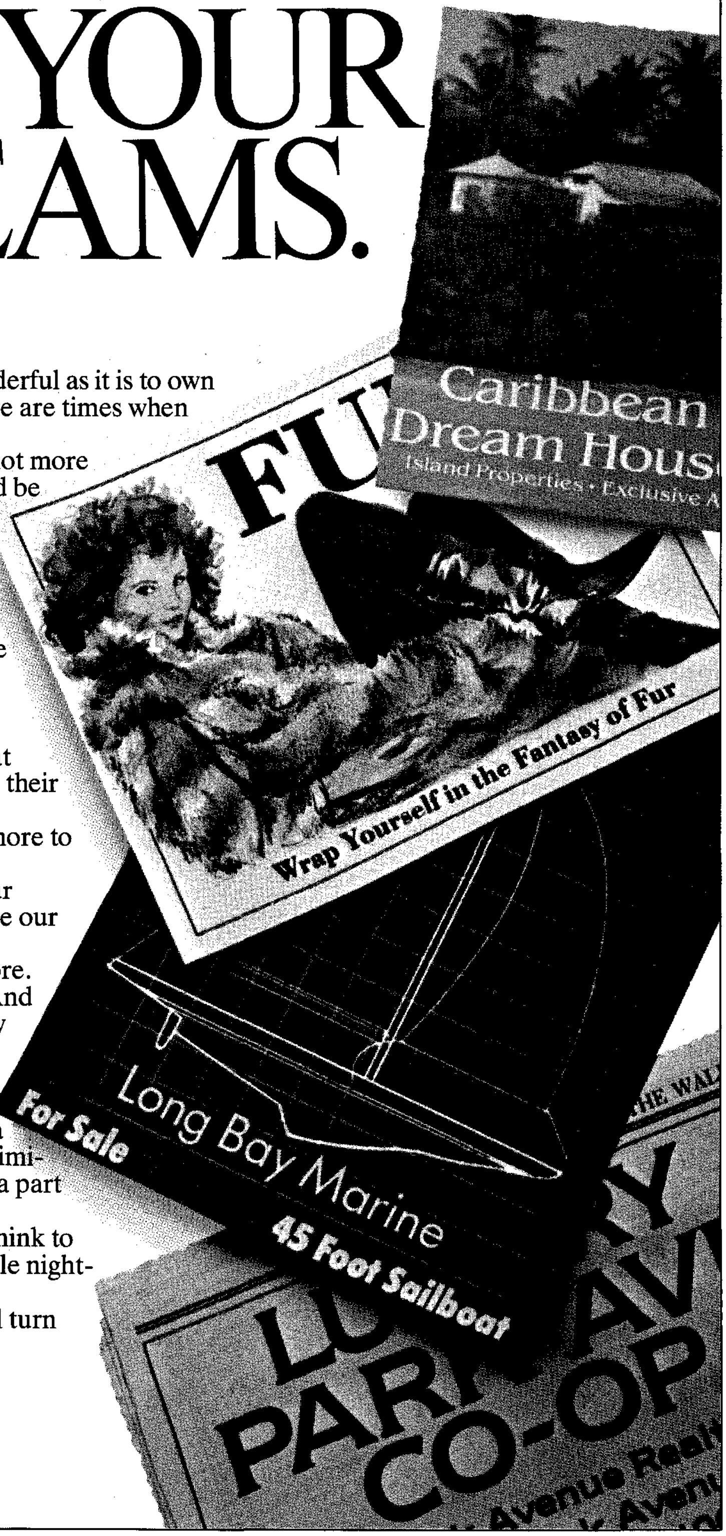
Advertising people talk a lot about new-business pitching—everyone bandies about the apocryphal tale of the giant agency that accidentally directed its pitch to its own account man—for this is the most emotional part of the business. Admen forget birthdays and campaigns, but not their most traumatic presentations. For BBDO president Allen Rosenshine, it was his first, for Gillette Foamy. Gillette planned to bring out flavored shaves, and Rosenshine prepared 30 gargantuan storyboards on how to advertise the different flavors. As it happened, presentation day followed a horrendous snowstorm that had stymied transportation. The BBDO team boarded a train, the only available transportation, to Boston, and arrived there to find no cabs. Rosenshine and his colleagues dragged their trunks to a hotel and spent the night rehearsing. By pitch time, Rosenshine had forgotten his own name. "All I could do was squeak out the presentation in a tight, crackly voice," he says. His boss sat in a corner and supplied sound effects—a bird chirping for the spring scent, the waves pounding for the surf scent.

In 1976, Al Hampel, then creative director of Benton & Bowles, was involved in a pitch to Continental Airlines. On presentation morning, Hampel felt severely sick. The minute the pitch was over, he ran behind some bushes and vomited. Later that night, when B&B held a celebratory dinner, an airline executive confided what had clinched the business. The black windows of the company's building were one-way, and an important airline executive had seen Hampel toss his cookies. "If he feels so strongly about our business that he's sick over it, let's give them the account," the executive reportedly said.

Sometimes the best-laid plans derail. Such was the case in 1967 when J. Walter Thompson Chicago went after Kentucky Fried Chicken. "We dressed our tallest pitchers like chickens and one guy like the colonel," says J.W.T. U.S.A. chairman Burt Manning. "What do chickens do? They lay eggs, and that's just what we did with this one. It was like playing to tombstones. It taught me that clients take their business seriously and that it's not for us to trivialize it. We wanted to do something unforgettable. This was unforgettable. *I've* never forgotten it." ▬

EXCHANGE YOUR DIAMONDS FOR YOUR DREAMS.





As wonderful as it is to own diamonds, there are times when selling them is even better.

Because your diamonds could be worth a lot more money than you might think. In fact, they could be worth enough to trade in for some of your fantasies.

The problem is, selling a diamond can be as perplexing and perilous as buying one. And the greatest peril by far is ignorance.

At Kimber, we'll help you attain the only known defense against ignorance (besides luck): knowledge.

We'll show you how to look at your diamonds and know exactly what you're looking at. And how to determine their true value.

(It's easy. After all, there's really nothing more to your diamonds than meets the eye.)

And once you're aware of the value of your diamonds, we're confident that you'll appreciate our way of doing business.

Because we're not just another jewelry store. We're a major worldwide diamond company. And we look at your diamonds and diamond jewelry by appointment only, at our private Fifth Avenue showroom.

This assures you of the privacy and security that you'd rightfully demand when making a transaction of such importance. And it helps eliminate the anxiety and pressure that are so often a part of selling diamonds.

You could be a lot closer than you might think to realizing your dreams. And to avoid any possible nightmares along the way, call us at (212) 752-0543.

With some help from your diamonds, we'll turn your fantasies into reality.

KIMBER
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By Appointment Only (212) 752-0543

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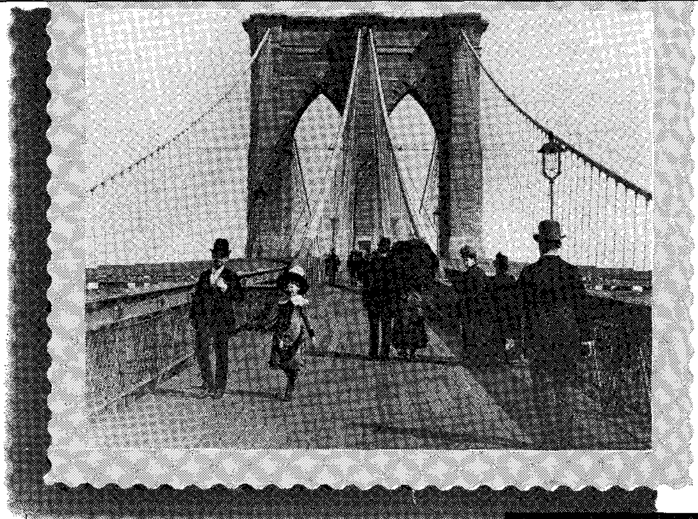
IN AND AROUND TOWN

By Ruth Gilbert

May 17 through 26

S	M	T	W	T	F	S
	17	18	19	20	21	22
23	24	25	26			

Tadashi Suzuki and the Waseda Shogekijo company present *The Trojan Women* at Japan House May 18 through 22; then they do *The Bacchae* at La Mama beginning May 28. The Korean Association of New York offers concerts of Korean court music and dance at the Asia Society May 21 through 24. And Yasuko Nagamine is doing her flamenco-Kabuki number as highlighted at right. Sayonara!

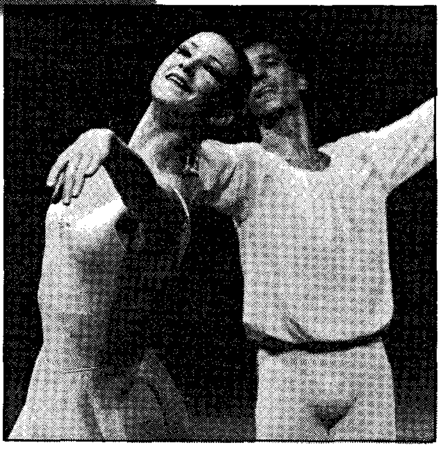


Bridgework

To honor the great landmark's ninety-ninth anniversary, *Brooklyn Bridge*, a documentary by Ken Burns, will air on Channel 13 May 24 at 9 P.M. The hour-long special chronicles the building of the bridge and documents its role as an influence on painters, photographers, writers, and moviemakers.

Reflections in a Shiny Shoe

Do Black Patent Leather Shoes Really Reflect Up? Maybe they do and maybe they don't, but this musical comedy about growing up Catholic certainly reflects the proliferation of shows on, Off, and Off-Off Broadway having to do with the Catholic church. Karen Tamburelli and Russ Thacker (below) star. Previewing now at the Alvin.



Twinkle, Twinkle

Darci Kistler and Ib Andersen, young stars of the New York City Ballet, appear in a pas de deux at the matinée May 23 at 1 P.M. *Irish Fantasy, Ballade,* and *The Four Temperaments* will also be performed. At Lincoln Center's State Theater.

Priest of Love

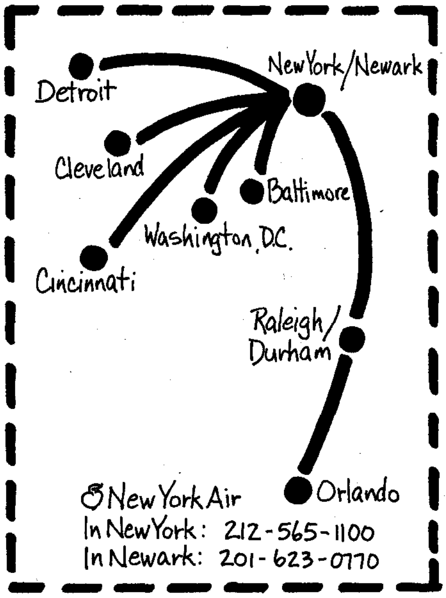
Yasuko Nagamine (above) has choreographed a dance entitled *Musume Dojoji*, which combines flamenco and Kabuki and has a story line based on an old legend about a woman's passion for a priest, which changes her into a serpent. She performs the work May 21 at Avery Fisher Hall.

Leapin' Lizards, I'm a Star

THE eagerly awaited movie musical *Annie* has its world premiere May 17 at Radio City Music Hall (as a benefit for Channel 13). Then it opens for the public May 21 at Loews' Astor Plaza, Orpheum, and 34th Street Showplace. Aileen Quinn stars; Sandy also appears.

Photographs: top, Museum of the City of New York; center, Jack Hoffman; bottom right, Martha Swope.

How to get around New York.



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And as far south as Raleigh/Durham and Orlando.†

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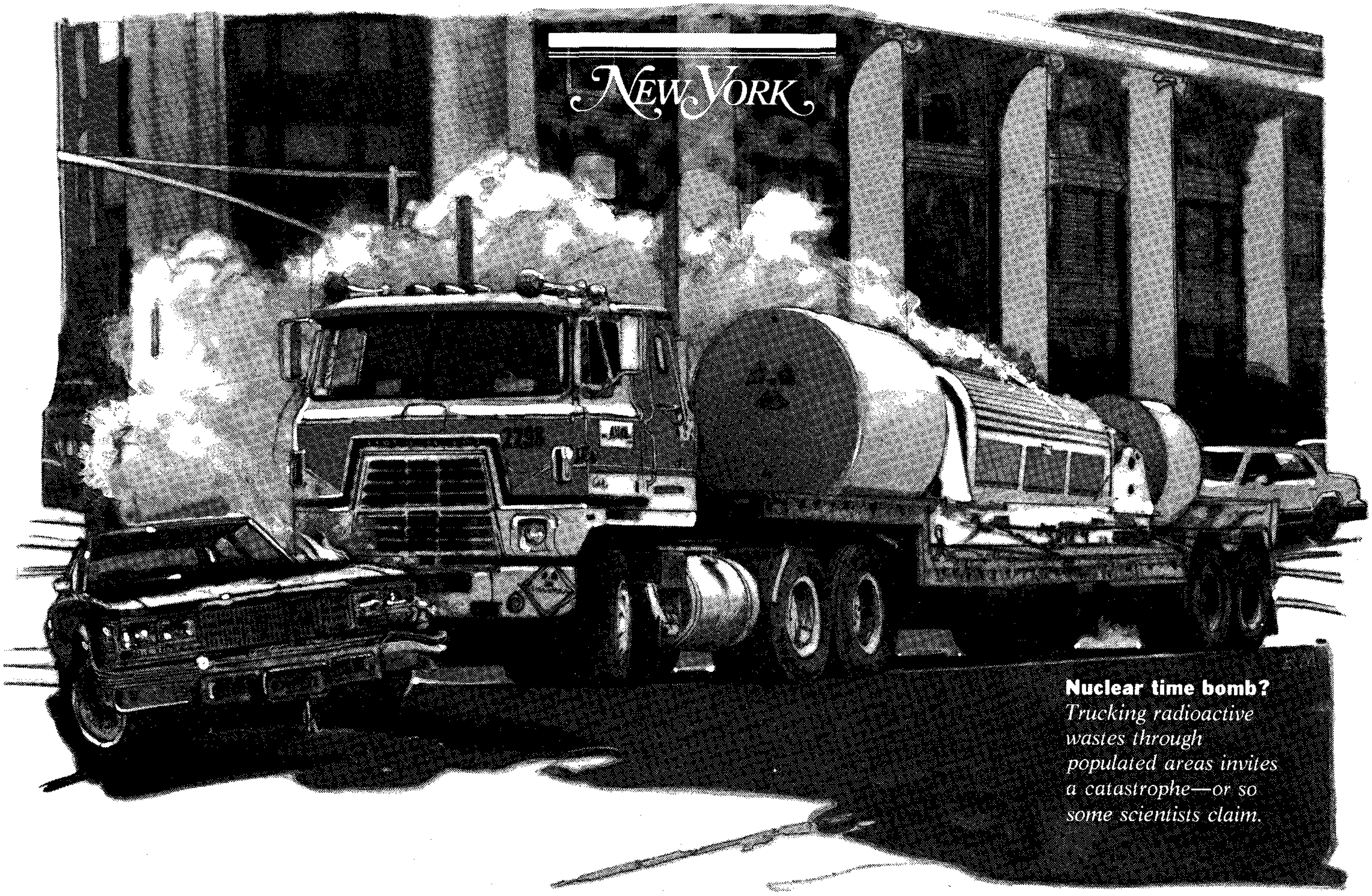
*Food and free drinks offered on peak flights (most weekday flights). New York Times and coffee available until 10:00am weekdays

†Orlando service effective June 15



Nuclear time bomb? *Trucking radioactive wastes through populated areas invites a catastrophe—or so some scientists claim.*

A Doomsday Scenario On 57th Street

By Harold Holzer

A huge flatbed truck lumbers across Manhattan late one night. Unmarked except for a small radiation symbol on its side, it carries a massive steel cask, almost as tall as a two-story building, stretched belly up along the length of the truck bed and fastened in a network of steel beams and chains.

It looks harmless. But inside the 25-ton cask is a deadly, radioactive, "spent" nuclear-fuel assembly, packed in water, pressure-cooker-style. The cask is being moved from a power plant on Long Island to a storage site for spent fuel in the Sun Belt—and the route this night is through New York's populous streets.

The truck rolls along 57th Street, led by a lone police car. Traffic is light, but the roadway is rain-soaked. From the west, another truck speeds along the same route. This truck swerves, skids, and the two vehicles collide.

The fuel cask, ten years old and tested to withstand collisions of only 30 m.p.h., is heavily jarred by the crash. A seal cracks open and sends an ominous hissing noise through the night. Radiation is leaking.

The collision also triggers a fire—1.6 percent of all truck accidents do, according to one study—damaging the cask's protective shield and permitting the escape of even more radiation.

In the end, this single accident—in itself no more unusual than the dozens of traffic mishaps that take place daily in New York—could kill hundreds of thousands of people and close off half of midtown Manhattan for years.

IN THE BOOK OF DOOMSDAY scenarios, that truck crash is just a thin chapter, an improbable story of a world that ends not with a bang but a hiss. Lined up against bombs, warheads, and meltdowns, truck accidents seem safely mundane—yet a number of responsible scientists and lay observers are warning of the risks posed by transporting nuclear wastes from power plant to disposal site.

An exasperated United States Department of Transportation (D.O.T.), which shares responsibility for overseeing nuclear shipments, insists that a disastrous accident could happen only once "every 25 billion years."

But other scientists sharply dispute that calculation, and, in any case, says

Illustration by Frank Morris.

NATIONAL MARITIME RESEARCH CENTER

Wasteland: *One of the few nuclear-disposal sites is just outside Galveston, Texas.*

Dr. Leonard Solon, director of the city Department of Health Bureau of Radiation Control, "whatever the risk factor, the potential disaster should just one accident take place is simply too great to permit that chance to be taken."

The issue has particular immediacy these days because New York City is, in effect, leading the national fight against the D.O.T. to bar nuclear shipments from populous areas. Earlier this year, the city won the latest round when U.S. District Court Judge Abraham Sofaer (pronounced "so-fair") ruled that the D.O.T. had acted too hastily in trying to overturn New York's six-year-old ban on nuclear shipments within its borders. The D.O.T., said Sofaer in a preliminary ruling, had failed to consider properly "alternatives to highway transport that might reduce or eliminate the risks posed to urban areas."

Though the Sofaer ruling pleased city officials, the case may be appealed. If the D.O.T. eventually wins, the agency will probably try to use the decision to strike down over a hundred other local bans, and for the first time in six years, trucks will begin moving regularly through American communities, carrying deadly cargoes of nuclear wastes.

HOW ARE THESE SHIPMENTS made, and are they necessary? In fact, they're a simple and makeshift piece in an enormously complex puzzle: What to do with used-up nuclear fuel?

Put simply, reactor fuel is made of enriched uranium. To the human eye, each unit looks something like a ceramic pellet, no bigger than a human fingertip. A stack of pellets is collected inside a metal rod, and a collection of rods are joined together to make what's known as a nuclear-fuel assembly.

Unlike, say, automobile fuel, nuclear fuel isn't burned *up* inside a reactor, merely burned *out*. After it's lived its useful life, workers must remove it and place it in 40-foot-deep pools of water for four to six months of cooling. At this point, glowing bright blue, the fuel is actually millions of times more dangerous than when it was fresh. It's so radioactive that if a human being spent just ten seconds within three feet of an assembly he'd die in days.

Reactor pools can't accommodate all the spent nuclear fuel generated during the life of a plant, which can consume dozens of assemblies annually. Most plants are equipped to store up to ten years' worth of spent fuel, but no more. During the late 1970s, when local bans made shipping spent fuel difficult, many reactors expanded their on-site storage capacities. At Con Ed's Indian Point No. 2, in Westchester, for example, pools designed to hold 258 assemblies will now be packed with 980 assemblies. But even so, they are quickly filling up—and now there's increasing concern that the Nuclear Regulatory Commission (N.R.C.) has allowed many on-site pools to grow too large to be safe.

The alternative to keeping the spent fuel at the plants is storing it at large, off-site facilities or reprocessing centers. At the moment there are only a handful of such places around the country. (In April, the Senate voted to authorize construction of more of these "national" storage centers.) But getting the spent fuel from reactor to off-site storage facility has turned into a persistent nuclear headache involving trucks and casks.

THERE'S NOTHING PARTICULARLY remarkable about the trucks that are used for the job. According to D.O.T. standards, any flatbed truck will do as long as it meets two requirements: It must be able to support 25 tons or more of weight, and it must be equipped with fasteners for holding down the payload.

The casks are more unusual—indeed, only seven casks for shipping spent commercial fuel assemblies by truck are currently in use, being shuttled from plant to plant as needed. Some of these are around ten years old, a reflection of their high cost and the low demand for shipments in recent years. (Other, smaller casks are used to ship lesser amounts of nuclear wastes.)

"All of this concern is really unwarranted," says physicist Mark Mills, an independent energy consultant, formerly of the pro-nuclear group Scientists and Engineers for Secure Energy. "The casks used for shipping are virtually impregnable."

They are certainly cleverly engineered. They can be loaded underwater. They feature valves that let off steam if interior pressure rises too high. And the radiation is contained by successive layers of lead and stainless steel four feet thick in some places. Five of the commercial fuel-assembly casks in use were manufactured by National Lead Industries, of Wilmington, Delaware; the other two came from the Nuclear Assurance Corporation, of Atlanta. Each is valued at about $1 million, and all are owned by Nuclear Assurance, which leases them out.

None of the casks in use has ever sprung a leak. But transport foes maintain that they must be proved *indestructible* before widespread shipping can be considered again—and they claim that

Photograph: U.P.I.

"…The power industry wants to resume widespread shipping of nuclear wastes by truck—though critics warn of disaster…"

the proof so far is far from certain. The Sierra Club, the activist conservation organization, insists that all cask-safety tests are basically flawed.

"No casks in use by the industry today have actually been submitted to the full-scale N.R.C. testing requirements," a Sierra Club bulletin charged in 1980. "Only scale model or computer simulation tests have been conducted." Even if the tests had actually taken place, the Sierra Club argues, federal crash and heat standards for testing are too low to protect against disaster. For example, trucking critics say, the casks are required to bear up under the average temperature of a house fire (1,475 degrees), not a traffic fire (1,850 degrees)—a 375-degree difference.

In the sixties and early seventies, spent-fuel shipments were relatively common around the country. In some cases, the shipper would warn a local community that a truck was coming through, though that didn't—and doesn't—always happen. Physicist Marvin Resnikoff points out that before the New York City ban, in 1976, shipments through the city were generally scheduled for night and were accompanied by a police escort.

The spread of local bans spurred power companies to use on-site storage, and shipments dropped dramatically, from about 250 nationwide in 1975 to only 108 in 1980. But with on-site facilities filling up and the number of nuclear plants growing—72 exist, and another 50 or so are scheduled for construction—the N.R.C. expects shipments to soar to 1,530 by 1985, assuming the local bans are overturned.

Routes can be devised to skirt many populous areas, but with New York that's almost impossible. Several nuclear reactors are either functioning or springing up on Long Island—and there is simply no way to move spent fuel by truck from Long Island to the mainland *except* directly through the city. If the truck doesn't go via 57th Street in Manhattan, then it crosses the Long Island Sound or Verrazano bridges and goes through the Bronx, or along highways in Queens, Brooklyn, and Staten Island.

Right now, workers are putting the finishing touches on LILCO's huge new nuclear plant in Shoreham, in Suffolk County, 60 miles east of the Queens line on the Island's North Shore. The plant is scheduled to begin operating next March. A LILCO spokesman boasts that the reactor "will have the capacity to store wastes on-site for eleven years," but concedes that the utility hopes the New York City ban is lifted so truck shipments can commence almost immediately. (LILCO joined the D.O.T. as amicus curiae in the recent court test.) The 57th Street setting for the disaster described above is precisely the route—the Queensboro Bridge to 57th Street to Amsterdam Avenue to the George Washington Bridge—that a 1975 study proposed to LILCO.

The functioning nuclear-research facility at Brookhaven National Laboratory will run out of *its* on-site storage capacity "by the end of the year," says Anne Baittinger, a spokeswoman. "We could conceivably expand that capacity, but we'd prefer to resume transporting." Until the citywide ban took effect, in 1976, Brookhaven routinely ran nuclear-transport trucks through the city—330 altogether, she says.

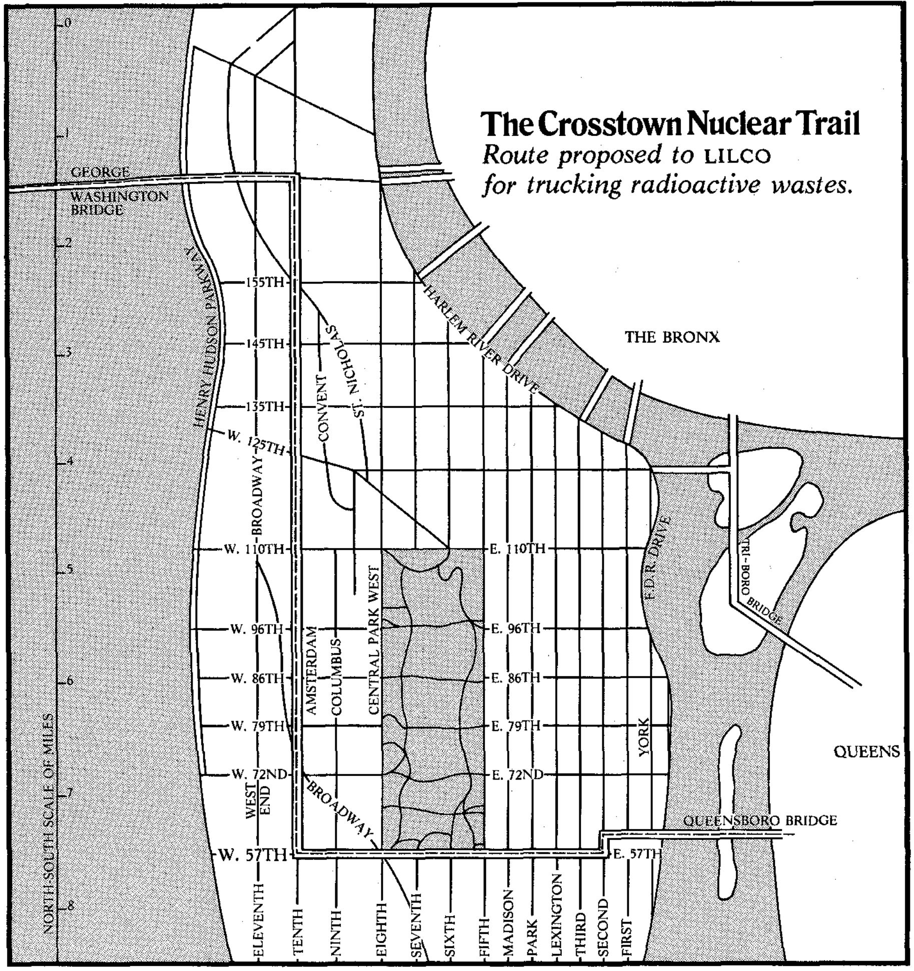
The frequency of Brookhaven's crosstown shipments helped spark the ban, according to Dr. Solon, of the Health Department. But Brookhaven points out that its land route proved "fail-safe"—no accident was ever reported. Executives of the facility have rejected the most frequently proposed alternative to trucking: shipping the spent fuel by water on barges directly from Long Island to a fuel-storage facility in South Carolina. LILCO also is opposed to barging, arguing that it would be costly and that it hasn't been studied as carefully as trucking.

For a while, Brookhaven actually shipped its fuel-carrying trucks to New London, Connecticut, via the commercial Orient Point ferry (with unknowing passengers onboard). The trucks then drove to South Carolina. Six ferry runs were made in 1976 before New London officials caught on and issued a local ban of their own. That was six years ago, and there have been no Brookhaven shipments anywhere since, though the reactor continues to generate wastes.

If local bans were overturned, truck shipments from plants in New England would head south along the New Jersey Turnpike and some might cross upper New York State via I-84—an N.R.C.-approved transport route—which would carry them past at least three reservoirs that supply the city with water.

Even with the anticipated increase in shipments around the country, the D.O.T. insists the odds against a serious accident are astronomical.

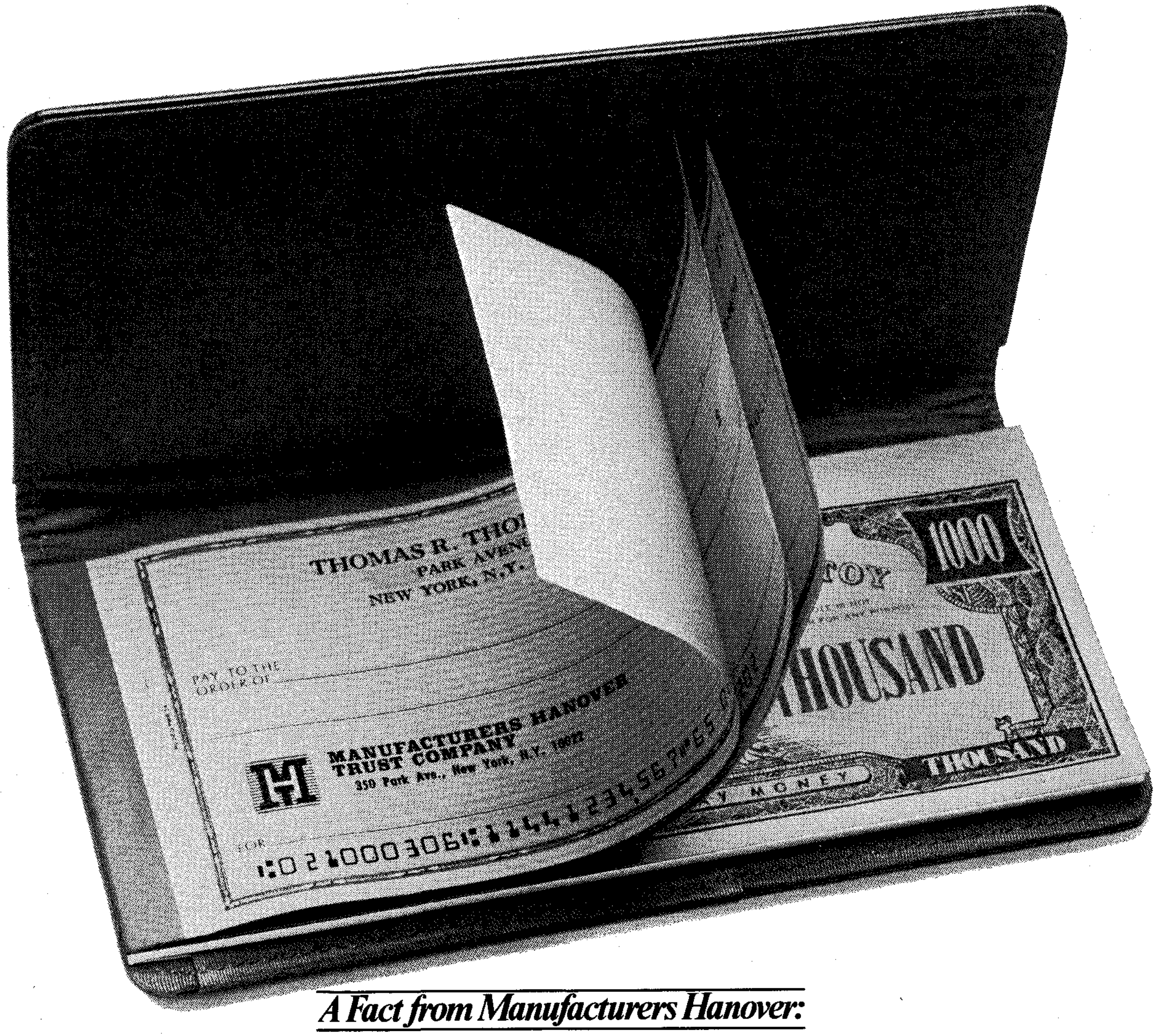
"People talk about accidents that *might* happen—about unforeseen



The Crosstown Nuclear Trail

Route proposed to LILCO *for trucking radioactive wastes.*

Map by Michael Stetson.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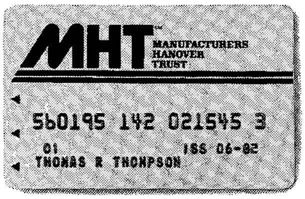
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"...There's simply no way to move spent fuel by truck from Long Island to the mainland except directly through the city..."

things—but the likelihood is so remote it's a waste of time to talk about it," says Douglas Crockett, who, as D.O.T. counsel, dealt with the shipping issue until joining the Federal Energy Regulatory Commission a few months ago.

But the Council on Economic Priorities, a liberal think tank based in Manhattan, made a study of shipments in 1981 and predicted that four nuclear-transport accidents will happen by 1990 and seventeen by the year 2000, with truck crashes in urban areas three times more likely than in rural areas.

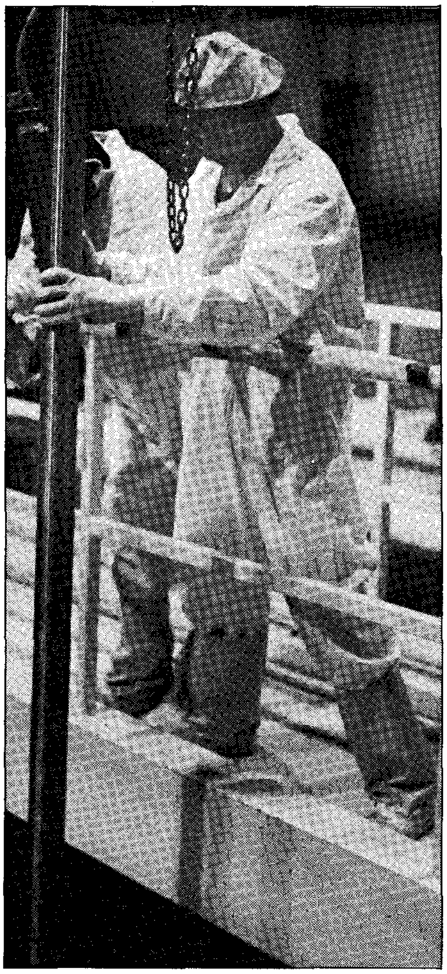
Dr. Solon examined the health consequences to New York City if a mishap were to free just 1 percent of the radiation from a cask whose contents had been cooled for 150 days. He came up with this prediction: 1,300 "prompt" deaths (in days, weeks, and months) and more than 170,000 "delayed" cancer deaths (in years and decades), depending on the population density in the immediate area of the spill. Solon says the toll could go higher if a fire broke out. And these predictions hardly take into account the increased risks to the city if terrorists somehow seize the truck—a danger that Judge Sofaer emphasized in his February ruling.

SO FAR, EXCEPT FOR ONE raucous public hearing here two years ago, most of these predictions, probabilities, and disaster scripts have been played out largely in court.

Shortly after taking effect in 1976, New York City's shipment ban weathered its first two challenges—a federal suit to overturn the ordinance and an injunction sought by Brookhaven Lab. In the challenge by Brookhaven, the D.O.T. found the city ban administratively sound. But later, facing the chain reaction of other local bans and increasing protest by the nuclear and trucking lobbies, the D.O.T. finally decided to act unilaterally to overturn all of them. The department issued an order officially notifying cities and towns ranging as far afield as Missoula, Montana, and Jerusalem, New York, that their local regulations would be canceled—"pre-empted," as the D.O.T. puts it—as of February 1, 1982.

"The order was something out of *Alice in Wonderland*," says Representative Ted Weiss, of Manhattan. "They suggested all sorts of alternative routes 'around' cities that couldn't be applied to New York, which is unique geographically."

Weiss and Representative Geraldine Ferraro (Democrat, Queens) introduced measure after measure in Congress to head off the pre-emption. All failed. Even a simple call for an adequate study *before* the pre-emption takes effect passed only in the House. "The nuclear-power industry got very uptight," Weiss explains. "And, unfortunately, Congress listened to them, not us."



Indian Point: *Moving a fuel assembly.*

The D.O.T. scheduled public hearings on the issue in five cities—but excluded New York. Bronx Assemblyman Vincent A. Marchiselli, Weiss, and others raised an outcry that resulted in the last-minute scheduling of a forum here.

With little advance publicity, 117 witnesses testified—offering D.O.T. officials everything from scientific data to chants to direct insults. One witness stood at the podium and shouted only "Go to hell, go to hell..." until he was ushered away by a guard.

When another witness late that night "testified" that the D.O.T. was a "sneaky, slimy creature," the chairman fled the hearing and hid out in a police parking lot—with dozens of witnesses left to testify—until the crowd had dispersed. Said D.O.T. counsel Douglas Crockett afterward, "This kind of thing just gets our backs up." Indeed, once safely back in Washington, the D.O.T. proceeded with plans to pre-empt New York's ban.

Finally, the city took its case into federal court and won the Sofaer ruling. Crockett calls the judge's decision "not justifiable," and says the department will probably appeal.

Dr. Resnikoff, of the Council on Economic Priorities, the man who conceived the 57th Street doomsday scenario, admits, "If New York is considered a special case, other cities will cite *their* special cases and pass new local ordinances until eventually they *will* affect interstate commerce and the issue will have to go back to Congress."

Ted Weiss is worried, too, pointing out that Judge Sofaer merely condemned the absence of adequate "studies" of alternatives but did not specifically rule out truck shipments themselves once studies are conducted.

TRUCKING ADVOCATES THINK the studies may actually favor them because of the industry's relatively accident-free record before the shipping bans spread. Mark Mills, the pro-nuclear physicist, puts it this way: "Is concern due to a real possibility of an accident that would cause loss of life, or are people just afraid of it? The reason we talk about 'what-if's is because there is no actuarial record of deaths to the public associated with commercial nuclear power."

Out of 4,000 shipments of spent fuel in the last 25 years, Mills says, "there has never been an accident that caused a loss of life or harm to a member of the public. That's a remarkable record."

Trucking critics concede there hasn't been a disaster—but they claim the near misses are warning enough.

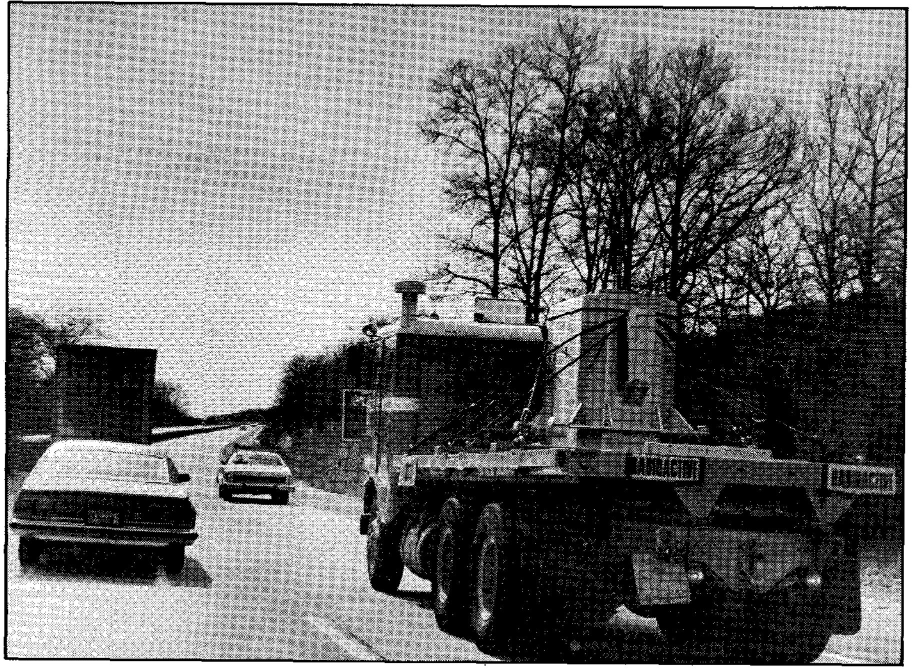
Manhattan engineer Lindsay Audin, a consultant to New York City on the issue of nuclear-waste transport, remembers the time, in 1975, when a shipment of raw plutonium arriving by air at J.F.K. was left overnight. "So it was placed under guard of sorts in the same kind of 'vault' where they store furniture. Everyone knows how many imports disappear from that airport. Here was enough plutonium to make at least one nuclear weapon, lying overnight in Queens, where anyone might have taken it."

The amount of radioactive plutonium contained in just *one* of the many shipments that once flew regularly in and out of Kennedy Airport was 20 percent *greater* than all the plutonium ever released by all the atmospheric atomic tests conducted by all the nuclear superpowers since the development of the

Photograph by Vince Antolini/Gannett/Westchester.

". . .'People talk about accidents that *might* happen,' said one lawyer. 'But the odds are so remote it's a waste of time'. . ."

bomb, according to Dr. Solon. Six flights came through J.F.K. in the year before New York's ban took effect. The pilot on one plane later admitted the casks he had been carrying probably would have "come apart all over the place" in a crash. (The New York ban precludes air transport too. If the ban is scuttled, however, European nuclear companies probably won't resume flying plutonium here—not because they recognize the risks, but because European plants can now handle re-fabrication.)



Shipments of fate: *Until 1976, Brookhaven Lab, on Long Island, routinely trucked wastes.*

Probably the most extraordinary of these horror stories unfolded in June 1980 and involved a spent-fuel shipment from a U.C.L.A. research reactor en route to an Idaho Falls, Idaho, reprocessing center. "It was bomb-grade material," Lindsay Audin says.

"The driver left on a Saturday and didn't know the route. So he went to Las Vegas, picked up a girl on the way, and checked into a motel. He stayed the weekend. When he wasn't using the loaded truck to cruise the strip, he had it parked in the motel lot. On Monday he finally made it to Idaho Falls. Inspectors later found the cask he was carrying was contaminated. I don't know how long it was leaking or what the health consequences were. No one will ever know."

IN THE ARGOT OF THE INDUSTRY, these were "incidents," not accidents. And the proponents of nuclear energy are correct when they argue that their shipping record has been basically safe so far.

For their part, the anti-nuke forces feel the frustration of arguing from a position that can be established only by a disaster—or something perilously close to one. "D.O.T. must first realize that people living in these areas have legitimate safety concerns," one scientist says. "If D.O.T. addressed these concerns instead of giving its ear only to shippers, transport *could* take place."

Under what circumstances?

☐ *Improve cask safety.* "Design *against* an accident scenario," an expert suggests. "If casks were improved, many risks would be eliminated." He suggests scrapping all the 1960s-designed casks now in service and replacing them with a "new generation" of containers designed to withstand simulated 60-m.p.h., not 30-m.p.h., crashes, and highway fires up to 1,850 degrees, not 1,475.

☐ *Improve cask testing.* Tests today are conducted synthetically, by computer—no cask in service has ever been put through a physical test. Foes of preemption discount a recently made Sandia Labs film purporting to show a cask surviving an 80-m.p.h. collision intact, claiming the truck, not the cask, withstood the brunt of the impact.

☐ *Improve cask inspection.* Overworked D.O.T. inspectors are charged with checking *all* hazardous-waste casks, including the hundreds used for chemicals. The inspector force ought to be increased so casks could be examined routinely.

☐ *Pursue alternatives to trucking.* Barging is one possible solution in a region where the mainland can't be reached without traversing the city. Of course, potential hazards exist here too—such as exposing aquatic life to radiation. If Westway could be delayed because of a threat to striped bass, will the court permit exposing food fish to the risk of spent nuclear fuel?

☐ *Enlarge on-site storage facilities.* This is a temporary answer, but by expanding storage capacities, the D.O.T. could postpone extensive shipping until better technologies become available.

☐ *Ban non-highway transport.* Obviously the least of several evils, highway shipment is still preferable to shipments through Manhattan, where population is densest and evacuation most difficult.

☐ *Improve emergency preparedness.* The N.R.C. asserts that 90 percent of the people within ten miles of a nuclear-spill catastrophe could be evacuated in only four hours. Clearly, the N.R.C. never tried to leave Manhattan at the height of a Friday-evening rush hour. Police and fire departments urgently need training and equipment to deal with a nuclear accident. Fortunately, the first emergency-preparedness bill with a chance to pass has been introduced in the State Assembly. It should be enacted without delay.

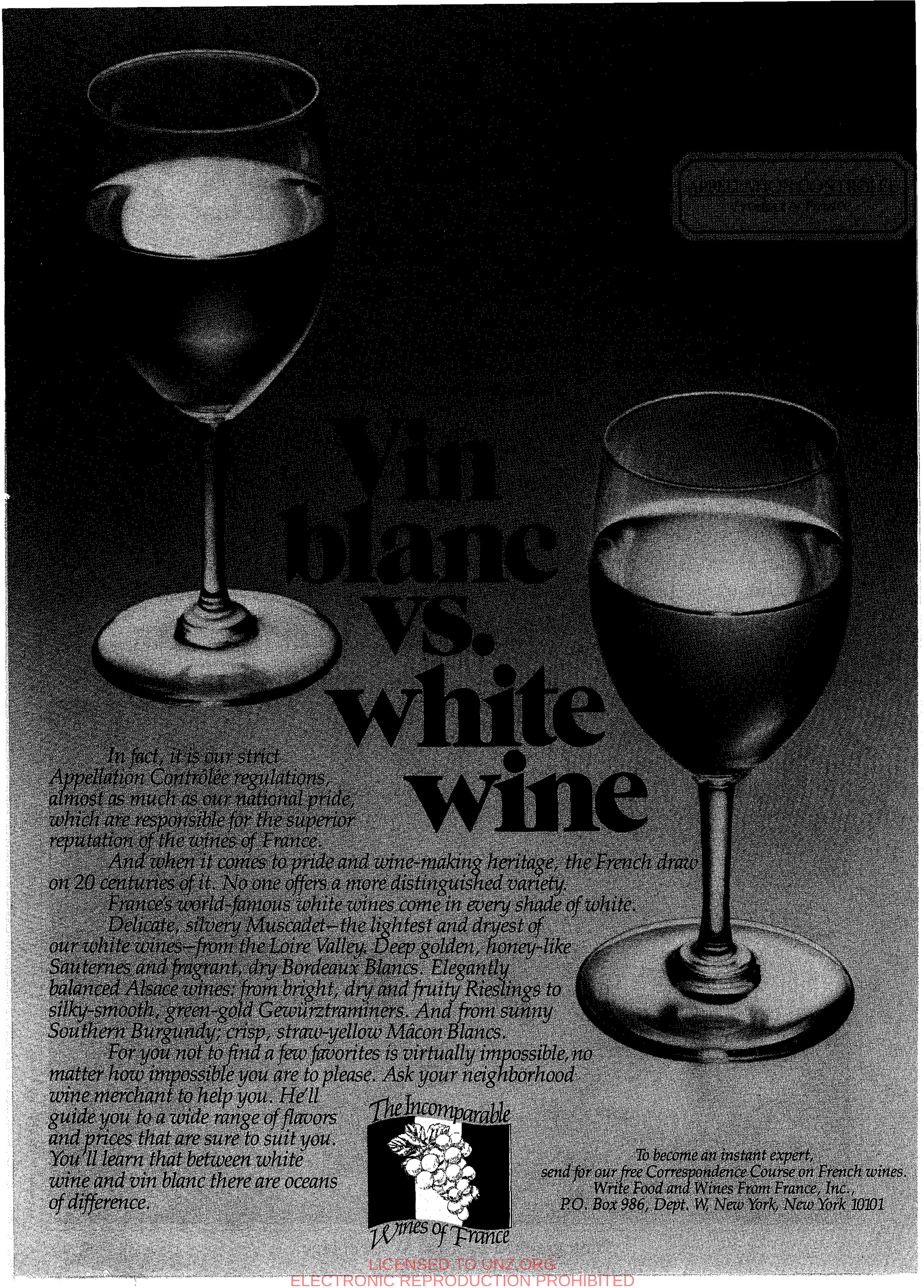
ALMOST EVERYONE FAMILIAR with the nuclear-power perplex admits these are imperfect solutions to a persistent problem. It's probably unreasonable at this stage in the development of the industry to allow any community to bar completely the movement of hazardous by-products generated by nuclear power. What *is* reasonable, however, is to expect that every precaution be taken. Until the D.O.T. agrees that there's still work to be done in safeguarding nuclear shipments, the public should be wary and vocal.

"It's going to be a tough battle," warns Dr. Resnikoff. "The people in Washington think we're a bunch of screaming yentas here. Yet I keep conjuring up a picture of a man like Doug Crockett waking up down there one morning, eating his breakfast while reading in the *Post* about a spent-fuel accident up here."

The image doesn't sway Crockett. He continues to say that "we don't have perfect information yet." But "our position remains, the spent fuel ought to go anywhere. Despite what the court says, it's no big deal, no great risk."

Reacting to the D.O.T. position, Ted Weiss says, "At least the court decision buys some time. And with time perhaps more people will become sensitive to the issue." ■

Photograph: U.P.I.



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LIGHT AND EASY

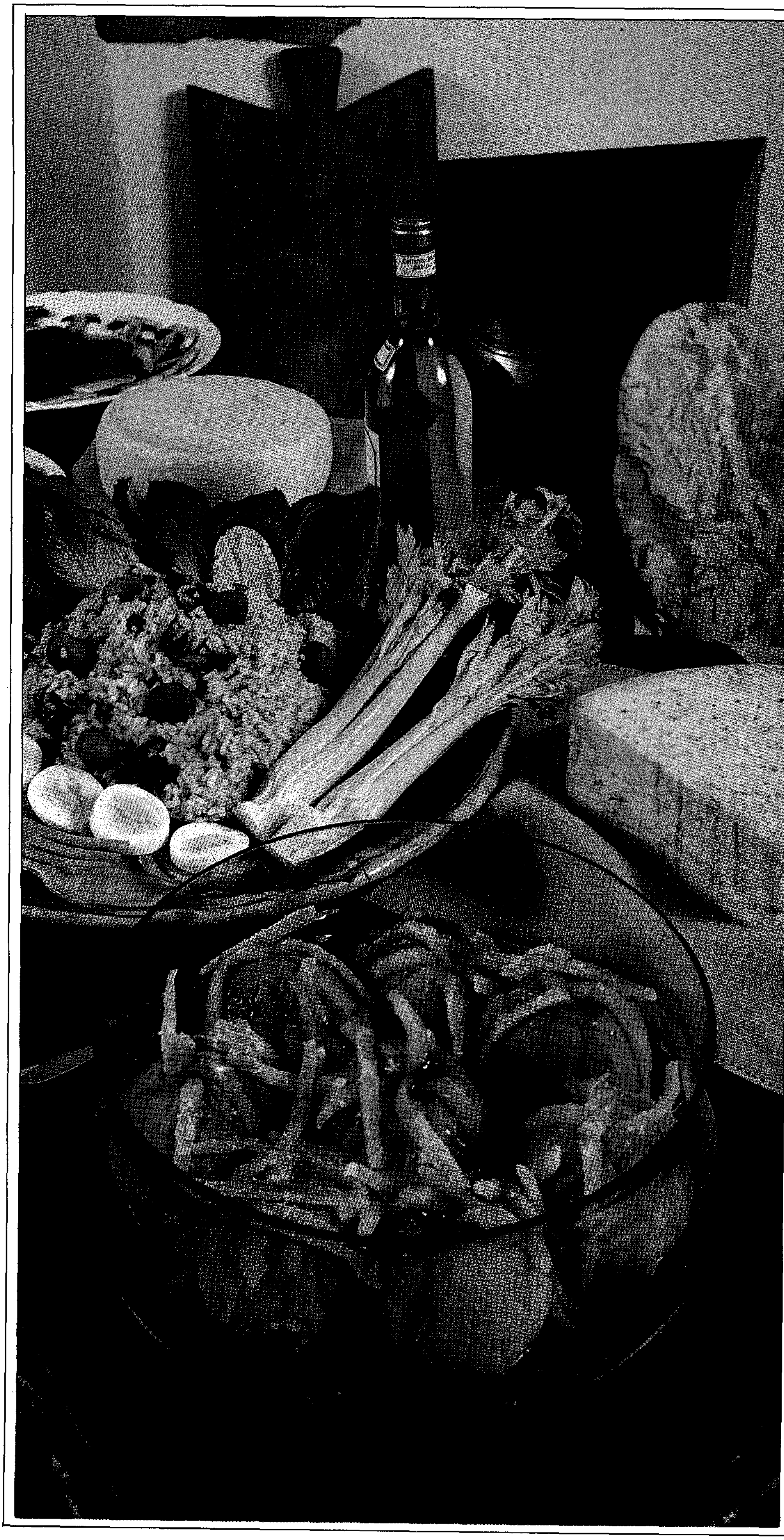
Don't let these dazzling dinners and lavish lunches scare you away—they're really the quick work of five New York food masters who, like anybody else, want to enjoy their own parties. The key is to plan ahead (soak a ham, cook a hen, scrub the mussels the night before). Lively and luscious—all the work of pros—these dishes won't require any heavy last-minute effort.

A FINE FESTA

"Che eleganza!" CRIED A guest when he saw the summer-night buffet set out on Giuliano Bugialli's table. "But it's not elegant food, and it's not country food," said the beaming host. "No peasant dishes, no soup. It's refined, casual."

Photographs: © 1982 by Gamma-Liaison.

Photographed by Theo Westenberger



The Tuscan-born Giuliano (at far left) is known for solid, simple cuisine, a style he celebrates in his cookbook *The Fine Art of Italian Cooking* (Times Books).

Eight guests sat down to a dinner served by Giuliano, who didn't sit down at all. The carpaccio (see the recipe on page 42) was a surprise: truly Piedmontese, with sliced raw mushroom and pieces of Parmigiano Reggiano. "What compact body this cheese has," said Giuliano. "No holes, and it has such a freshness, yet it has been aged three years." (Get it at Pasta & Cheese.) He advised top round, rather than sirloin steak, for "American beef is so tender, and steak breaks apart if it is sliced thin." Onto the carpaccio he spooned a light dressing of lemon and an oil as green as a jealous wife. "Only with the first pressing of the olive does one get such a thick sauce, almost mayonnaise," he commented. (This oil, Badia a Coltibuono, is also available at Pasta & Cheese.)

Next came the pasta: De Cecco rigatoni, with asparagus tips and cooked fresh tomato. Giuliano prefers De Cecco, a commercial dried pasta (from Pasta & Cheese) to fresh pasta when lustier sauces are used. Then came the entrée: veal and asparagus (the recipe's on page 42), lemony and fresh as grass. All evening there were uncounted pourings of wine—Cortese, light and fruity. "I don't want to create the impression of heaviness tonight," said Giuliano.

The Zubin Mehtas had to leave, before the dessert, for another dinner. They missed peeled oranges poached in red wine with candied orange slivers on top—the peel had a crystal crunch about it. An exuberant dish that shimmered. Everybody left blowing kisses: "*Ciao, ciao.*" Afterward, guest Antonio Morello observed, "This was an evening of riches, but not gold and diamonds, you understand. Something better."

Food styled by Lois Steinhardt.

THE SPICE IS RIGHT

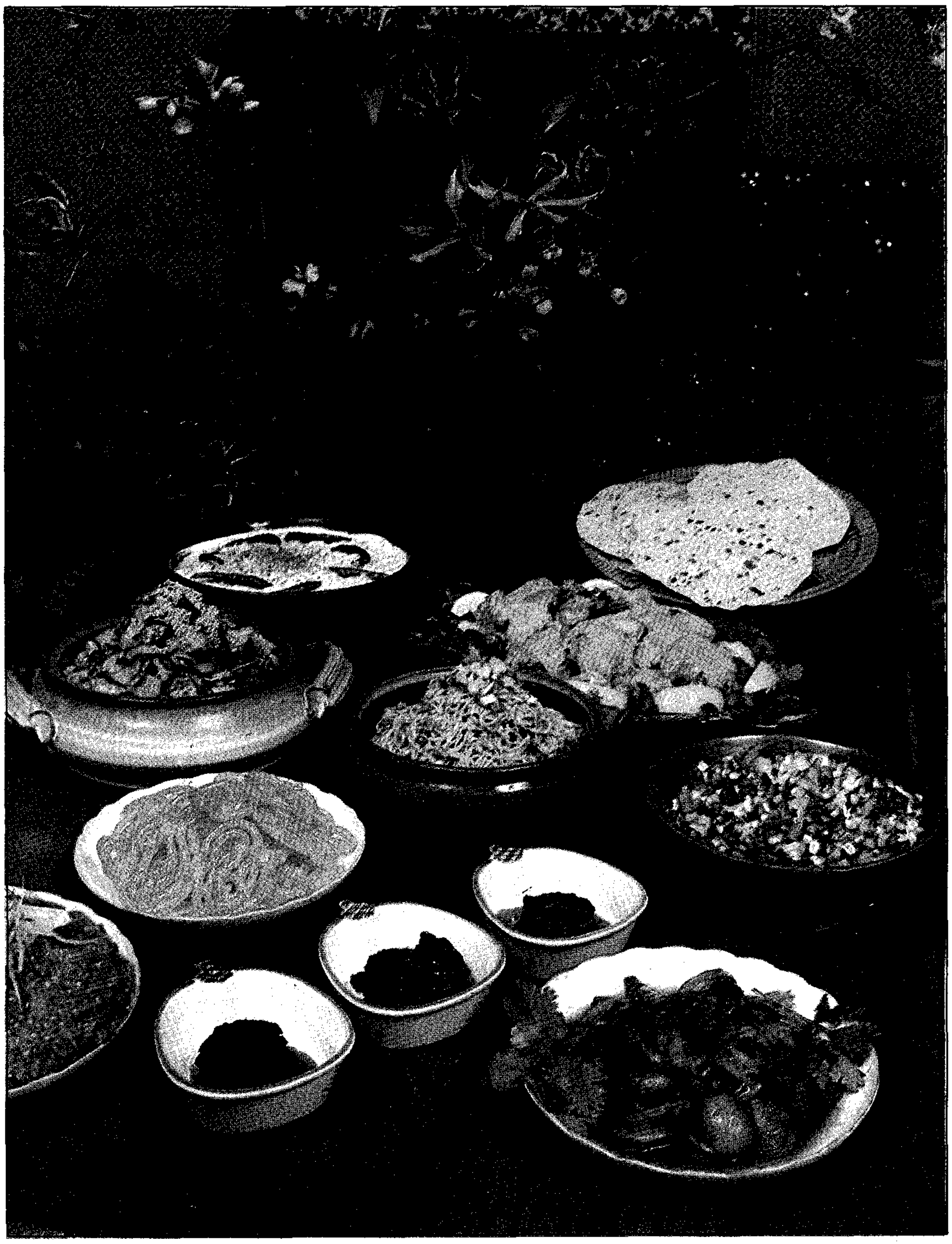
ON A LOW COFFEE TABLE the color of a ripe persimmon, Madhur Jaffrey (second from left) set out six bowls of salad, each seasoned to coax, blunt, or sweeten the fire of another. Recipes for all are in her cookbook *Madhur Jaffrey's World-of-the-East Vegetarian Cooking* (Knopf).

There were cold noodles with peanut sauce, made with fresh, soft lo mein noodles from Wing Woh Lung (50 Mott Street), delicate and starchy-bland, fine with the Priya hot pickles from Annapurna (127 East 28th Street). Then, a salad of sprouted mung beans so highly spiced with chili and fresh coriander it was almost searing; the mung beans crunched in your mouth. The cooked fresh mushrooms with a dressing of onion, garlic, and ginger had the chilly, slippery feel of ice cream. When Madhur was a child in India, her mother served this to the men of the family, who ate the mushrooms and left the liquid for the women. (Now Madhur's mad for mushroom!)

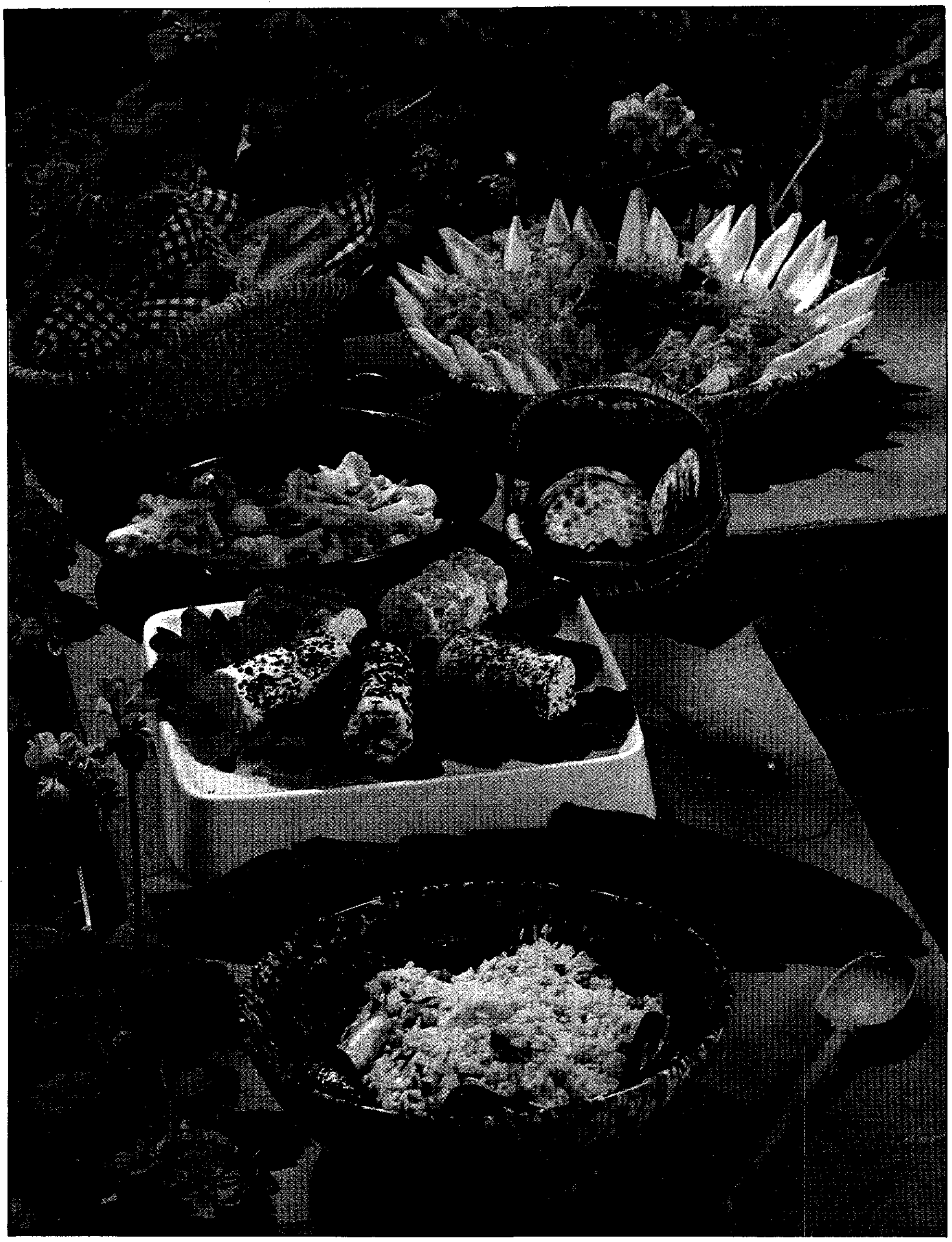
The only meat served that evening was mellow-spicy tandoori-style chicken (see the recipe on page 42). The cold Chinese-style eggplant, with its faint chocolate taste, left a satisfying after-fire in the mouth; the yogurt-with-zucchini salad, sour and crunchy, was rich and runny. A Korean-style cucumber salad soothed hot lips. (One man ate a whole chili pepper, hiccuped, and disappeared.)

Sanford Allen, Madhur's husband, served a Meursault. And for dessert there were jalebis, deep-fried confections that squirt sweet orange flavorings into your mouth when you bite in (from Shaheen Sweets, 99 Lexington Avenue, at 27th Street).

In her silken sari, sitting on a pink floor pillow, Madhur fretted about nutrition—a trait from childhood. "Here is vitamin A in this salad. And this one's got vitamins C and G." "Gimme some A and D," said a guest. And she did.



GIFT FROM THE SEA



"OUTDOOR EATING IN France is different from outdoor eating in America," says Ruth Spear, author of *Cooking Fish and Shellfish* (she's the hostess on our cover and below, at far right). "In France, you eat a full meal under the trees with china, crystal, nice things. It's called a *fête champêtre.* You're very close to nature. You don't get that same *sauvage* feeling on a terrace in the city."

In her Hamptons backyard, under a grove of black-walnut trees, she held her own *fête champêtre* not long ago. There was a curried rice-and-mussel salad, lusty and tart, supple and starchy, with fat-mussel meat and a pleasing many-spice aftertaste—a balance of lemony mayonnaise, curry powder blended at Kalustyan (123 Lexington Avenue, at 28th Street), and broth from the steamed mussels. (See the recipe on page 43.) With this, acar campur, a savory Indonesian-style cooked-vegetable salad—cauliflower, zucchini, carrot, onion, string beans in a sauce of macadamia nuts and spices. (She's including the recipe in her new vegetable cookbook, to be published by Harper & Row.)

On the table, also: a green salad, Montrachet goat cheese, and hearty bread. Ruth had cut the cheese logs in sections; she'd rolled one in crushed black pepper, one in chopped fresh chive, one in dried thyme, one in crushed walnuts. "You can roll cheese logs in anything except ice cream," she said.

As the guests ate, drank, and talked of France, a Spear daughter tossed a Frisbee and swung from a rope on a tree—the inescapable American touch to a French *fête champêtre.* At dessert time, when the lemon sorbet with raspberry purée was served, the sky darkened. All rose, carried the table to a sheltered terrace, and continued eating. Such aplomb, such dedication to the food. How very un-*sauvage!*

THAT'S AMERICAN!

"WHEN COUNTRY PEOPLE travel to visit, they're always bringing food," says Edna Lewis, whose southern cooking delights even the finicky food Mafia. (That's she at near right, in the print dress.) So, for a friend's party in Sag Harbor, Edna fixed a "revival picnic": potted guinea fowl, corn pudding, Virginia ham, biscuits, preserves, salad, and raspberry pie. Everybody drove to the beach and picnicked in grand style. The ocean rustled like a taffeta dress, and the sun was fickle.

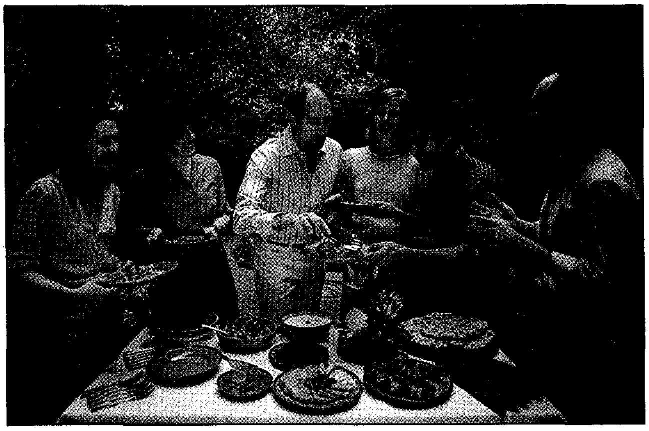
This picnic travels well: The moist, rich fowl, made the night before, is eaten cool. (The recipe's on page 43.) You may order guinea fowl fresh from Florence Market (5 Jones Street), for $3.89 a pound, one week ahead—minimum order, six—and also frozen guinea fowl for $3.79 a pound.

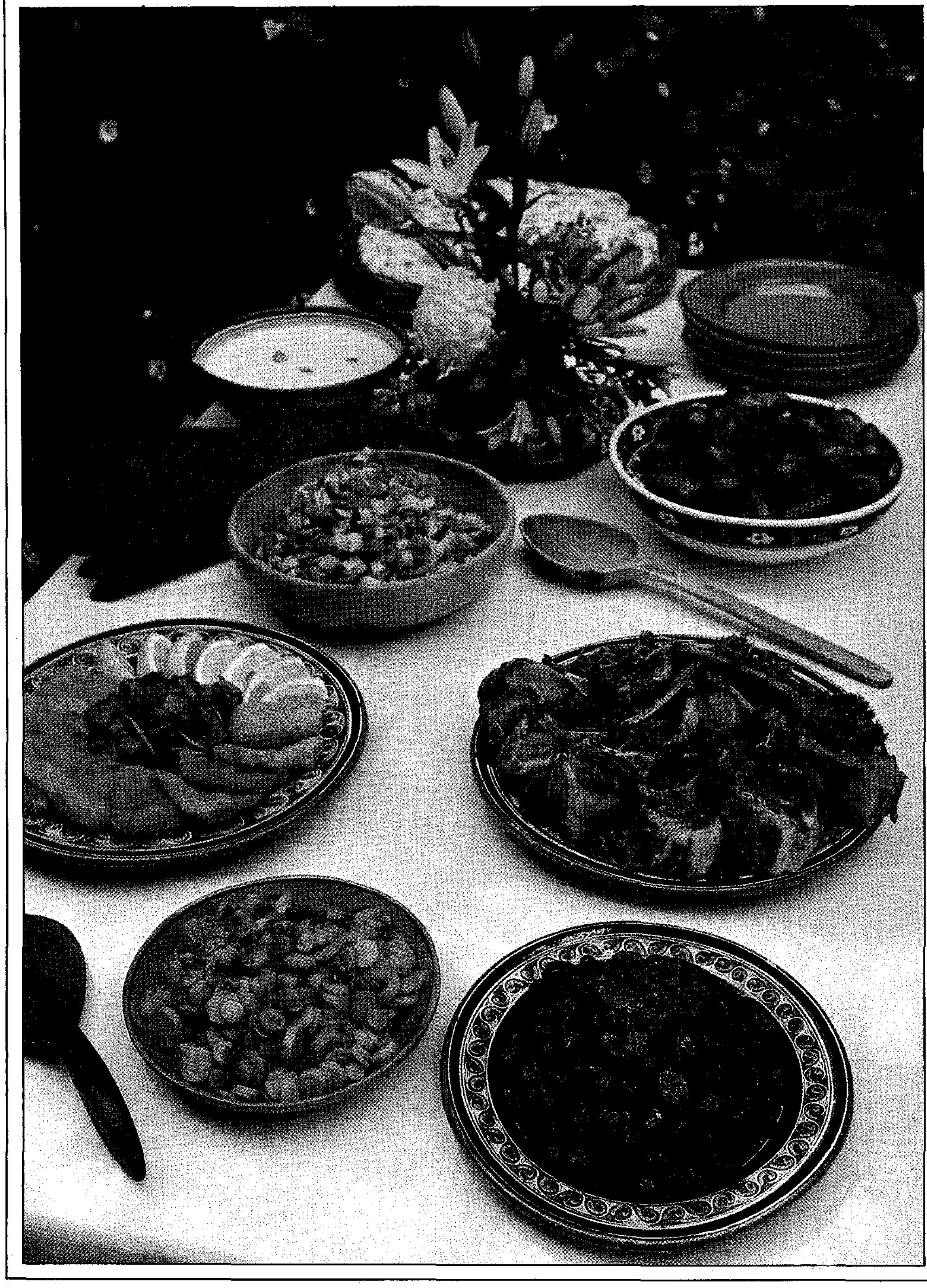
A corn pudding goes with any revival picnic: Creamy and soft, it has a fresh-nutmeg nip. The recipe's in Edna's estimable cookbook, *The Taste of Country Cooking* (Knopf). The Gwaltney Williamsburg country ham is only $1.98 a pound at Giovanni Esposito and Son (500 Ninth Avenue, at 38th Street). It's full-bodied, lightly peppered. Edna Lewis soaks it 24 hours in the refrigerator, then simmers it in a covered pot for three to four hours, trims the rind, coats it with fine bread crumbs, browns it in the oven until the crumbs are crisp.

She made a salad of fresh greens and dressed them with Heinz vinegar sweetened with sugar and spiked with pepper. She also brought buttermilk biscuits, the kind she rises at 3 A.M. to bake for Dean & DeLuca (121 Prince Street). And she brought jams and relishes from D&D: Narsai's wild-blackberry jam (a tart, velvety sensation), Talk o' Texas crisp-and-hot okra pickle (crunchy), and Conner Farms Vidalia onions (a nippy onion relish famous in Georgia). For dessert, there was D&D's fresh-raspberry pie—baked by Edna.

Quilts courtesy of Bridgehampton Quilt Gallery.

GRUB MEDITERRANEE





FOR HER MEDITERRANEAN picnic, Paula Wolfert (second from left) borrowed a Greenwich Village garden and asked five friends to a poet's picnic—the kind you dream of eating on a thyme-scented hill somewhere. ("Such hills as these are only in dreams," says Paula.) But *her* food brings those hills to Manhattan.

The sun smiled on that party. And there was plenty of Dingač —"a great snoozing wine," Paula calls it. (Get it at Gotham Liquors, 1543 Third Avenue, near 86th Street.)

While lamb chops were grilling, guests nibbled at a pile of wrinkly oil-cured Progresso olives shaped into a pyramid and coated with sambal oelek, a fiery red sauce like Moroccan harissa (from Tashjian Karnig, 380 Third Avenue, near 27th Street). As the sambal creeps into their wrinkles, the olives get all spiced up to excite the palate.

Palates fired, guests ate white gazpacho (see the recipe on page 43), languid and mild in the mouth. The rib lamb chops, marinated in oil, lemon peel, and garlic (the recipe's in Paula's *Mediterranean Cooking*), came off the grill charred and tender. Then, Kasseri (sheep) cheese, cut in wafer shapes, dipped in beaten egg, breaded, chilled, fried in oil, and soused with fresh lemon juice. (Get the cheese at Ideal, 1205 Second Avenue, at 63rd Street.) And Moroccan carrot salad (from Paula's *Couscous and Other Good Food From Morocco*, Harper & Row) and a Tunisian salad.

For dessert, strawberries landaise: leftover Dingač poured onto the fruit, sprinkled lightly with sugar, then, at table, given a few twists from the pepper mill. The pepper gives the berries an earth-fresh taste and a spicy smell. Do this also with fresh peaches, and inhale that thyme-filled-hill right here in the city. ■

Tablecloth and wineglasses courtesy of Lord & Taylor; napkins courtesy of Paulette's Place; two bowls at center courtesy of Greek Island, Ltd.; pansies in background courtesy of Amos Farm.

EASY DOES IT: THE RECIPES

VEAL CUTLETS WITH ASPARAGUS SAUCE

(Serves 8)

SEMOLIN
PEPE NERO

8	**veal cutlets**
1½	**pounds asparagus**
	course-grained salt
2	**cups beef or chicken broth**
10	**tablespoons sweet butter**
1	**cup flour (approximately)**
¼	**cup olive oil**
	salt and freshly ground pepper to taste
15	**sprigs Italian parsley**
1	**lemon, cut into slices**

Pound veal cutlets.

To prepare sauce: Boil asparagus (unscraped) in large stockpot of water, with coarse-grained salt added, for 15 to 20 minutes, depending on thickness, until completely cooked but still firm. Remove from stockpot, let rest a few minutes, then cut off and discard tough white bottom part. Then cut off tips (top ¼) and save.

Pass rest of asparagus through food mill into small bowl. Transfer purée to saucepan and add all the broth. Place pan on medium heat until it reaches boil. Meanwhile, in second saucepan melt 5 tablespoons of butter on medium flame. When butter is completely melted, add 2 tablespoons of flour and stir with wooden spoon until mixture turns a very light brown. Add boiling broth-asparagus mixture all at once, mix well, and let simmer about 15 minutes. Taste for salt and pepper.

To prepare veal: Place large skillet on medium heat with remaining butter and oil. Lightly flour cutlets. When butter is melted, add cutlets and sauté for 2 minutes on each side, sprinkling each side with salt and pepper. Transfer to warmed serving dish and cover with aluminum foil to keep meat warm. Add 2 tablespoons of fat from skillet to pan with broth-asparagus mixture. Put pan on medium heat, then add asparagus tips to sauce and simmer for about 5 minutes.

Coarsely chop parsley. When sauce is reduced, pour it over cutlets, sprinkle with parsley, and arrange lemon slices around platter. Cover platter again and let rest for 1 hour before serving.

—From the forthcoming Giuliano Bugialli's Classic Techniques of Italian Cooking, *by Giuliano Bugialli (Simon & Schuster); copyright © 1982 by Giuliano Bugialli.*

CARPACCIO

(Serves 8)

1	**small clove garlic**
½	**cup olive oil**
	juice of 3 lemons
	salt and freshly ground black pepper to taste
1	**pound white mushrooms**
8	**"scaglie" (thin slices) of Parmigiano Reggiano—each about 2 ounces**
8	**very thin slices of top round of beef**
8	**sprigs Italian parsley**

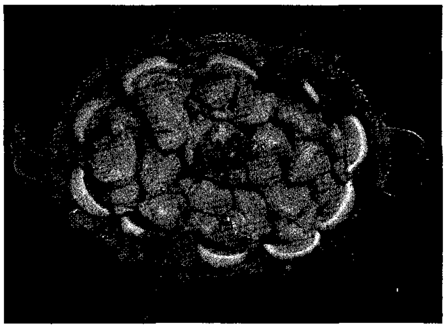
Peel garlic clove. Holding it on tip of fork, rub it over entire inside surface of crockery bowl in a rotating motion; then, with other hand, slowly drip in all oil while continuing to rotate fork with garlic, using it to whip up oil (about 3 minutes). Add lemon juice in the same way, the rotating fork mixing the lemon juice thoroughly with oil (about 5 minutes more). To this light emulsion, add salt and freshly ground pepper to taste.

Slice mushrooms thin and place them on the bottom of china or crockery platter. Make a ring of Parmigiano slices over mushrooms, then lay out meat in center of ring. Pour prepared sauce over it, cover platter with aluminum foil, and place in refrigerator to marinate for 1 hour before serving. Place sprig of Italian parsley on each portion.

—Recipe from Giuliano Bugialli.

TANDOORI-STYLE CHICKEN, COOKED IN A PAN

(Serves 8 to 10)



3¾	**pounds boned, skinned chicken breasts**
5	**teaspoons kosher salt**
2	**juicy lemons**
1	**cup plain yogurt**
1	**smallish onion, peeled and coarsely chopped**
2	**cloves garlic, peeled**
2	**fresh hot green chilies, coarsely chopped**
1½	**teaspoons garam masala (available at Indian grocery stores)**
3	**tablespoons orange liquid food coloring (optional), made by mixing 2 tablespoons yellow with 1 tablespoon red**
6	**tablespoons (approximately)**

vegetable oil (enough to cover frying surface)

Divide each breast lengthwise into 2 sections. Cut each section in half crosswise, and lay chicken pieces in single layer on platter. Jab pieces with point of knife. Sprinkle half the salt over them and squeeze on juice of 1 lemon. Turn chicken pieces over and repeat. Then rub salt and lemon into chicken. Set aside for 30 minutes.

Put yogurt, onion, garlic, green chili, and garam masala into food processor or electric blender. Blend to a paste. Set aside for 30 minutes.

Brush chicken pieces on both sides with food coloring. Strain spice paste into large bowl, pressing out as much liquid as possible. Add any remaining food coloring and juices in chicken platter to paste. Put in all chicken pieces. Jab again with knife point and turn them around in marinade. Cover and refrigerate them for 12 to 24 hours.

Put equal amounts of oil into two large skillets and heat over medium flame. When hot, place chicken pieces, *without their marinade,* into skillets in single layers. Cook for about 3 minutes on each side. Cover, turn heat to low, and cook for another 2 to 3 minutes, or until just cooked through.

This dish may be served hot, cold, or at room temperature.

—Adapted from Indian Cookery, *to be published in 1983 by Barron's Educational Series, Inc., by arrangement with the British Broadcasting Corporation. English version © Madhur Jaffrey, 1982.*

CURRIED MUSSEL-AND-RICE SALAD

(Serves 6 to 7)

6 pounds mussels, scrubbed and debearded
3 teaspoons curry powder (more if desired)
½ cup vinaigrette dressing
cooking oil
1½ cups raw long-grain rice
salt
1 cup cooked green peas
½ cup mayonnaise, preferably homemade
freshly ground pepper

To steam open mussels: Place in pot with ½ cup water. Wet a tea towel with hot water and wring out; lay it over mussels. Cover, bring to a boil, and cook over high heat, shaking pot frequently, until mussels open—about 5 minutes.

Transfer mussels to bowl using slotted spoon and strain broth into another bowl. Reserve broth for rice.

Shell mussels. Beat 1 teaspoon of curry powder into vinaigrette dressing. Toss mussels with half the dressing to coat lightly. Then set mussels aside and reserve remainder of vinaigrette.

Combine mussel broth with enough water to make 3 cups of liquid and bring to a boil in 2- or 2½-quart saucepan. Add drop of cooking oil. Add rice and 1 teaspoon salt, bring to a second boil, cover, and cook over moderate heat for 18 minutes. Put clean, folded tea towel over rice, replace lid, and let sit in very slow oven (200 degrees) 10 to 15 minutes.

Put rice in large salad bowl and toss with two forks. Add mussels, peas, and, using two rubber spatulas, carefully toss with remaining vinaigrette.

In small bowl, combine mayonnaise with remaining 2 teaspoons curry powder, fold into rice mixture, and add salt and pepper to taste. Cover salad with plastic wrap and chill for 1 hour.

—From Cooking Fish and Shellfish, *by Ruth A. Spear (Doubleday); © 1980 by Ruth A. Spear.*

GUINEA FOWL IN CLAY POT

(With Apple-Cider-Jelly Sauce)

(Serves 3 to 4)

1 2½- to 3-pound guinea fowl
3 tablespoons soft butter
1 teaspoon salt
½ teaspoon fresh or dried thyme
freshly ground black pepper
⅔ cup sliced onion
3 mushrooms, sliced
small stalk of leek
1 bay leaf, broken into pieces
1 slice Virginia ham
2 tablespoons dry white wine (or more, to taste)
6 ounces apple-cider jelly

Prepare clay pot as directed by manufacturer.

Wash fowl under cold running water; pat dry inside and out. Paint cavity with 2 tablespoons soft butter. Sprinkle in salt, thyme, and black pepper. Coat outside with remaining soft butter.

Put prepared vegetables and herbs into pot and place fowl on them; sprinkle with generous pinch of thyme. Place slice of ham on fowl. Cover pot and marinate ½ hour.

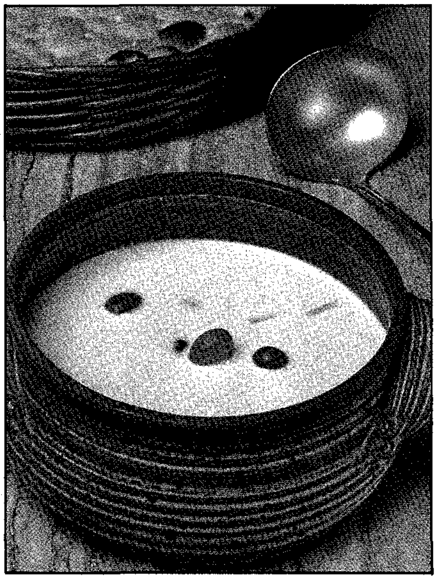
Set pot in oven and cook at 350 degrees for 45 minutes. Remove cover and ham and turn bird over. Spill 2 tablespoons white wine over bird and then replace ham. Cover and cook for 15 minutes more or until springy to touch.

Remove bird to dish and cover with foil. Strain pan juices and skim off any fat. Put strained pan juices in small pan and simmer until reduced by half. Add cider jelly, stirring well; add more white wine to taste. Simmer a few minutes until blended. Serve at room temperature with the fowl carved into serving-size pieces.

—Recipe from Edna Lewis.

WHITE GAZPACHO

(Serves 6 to 8)



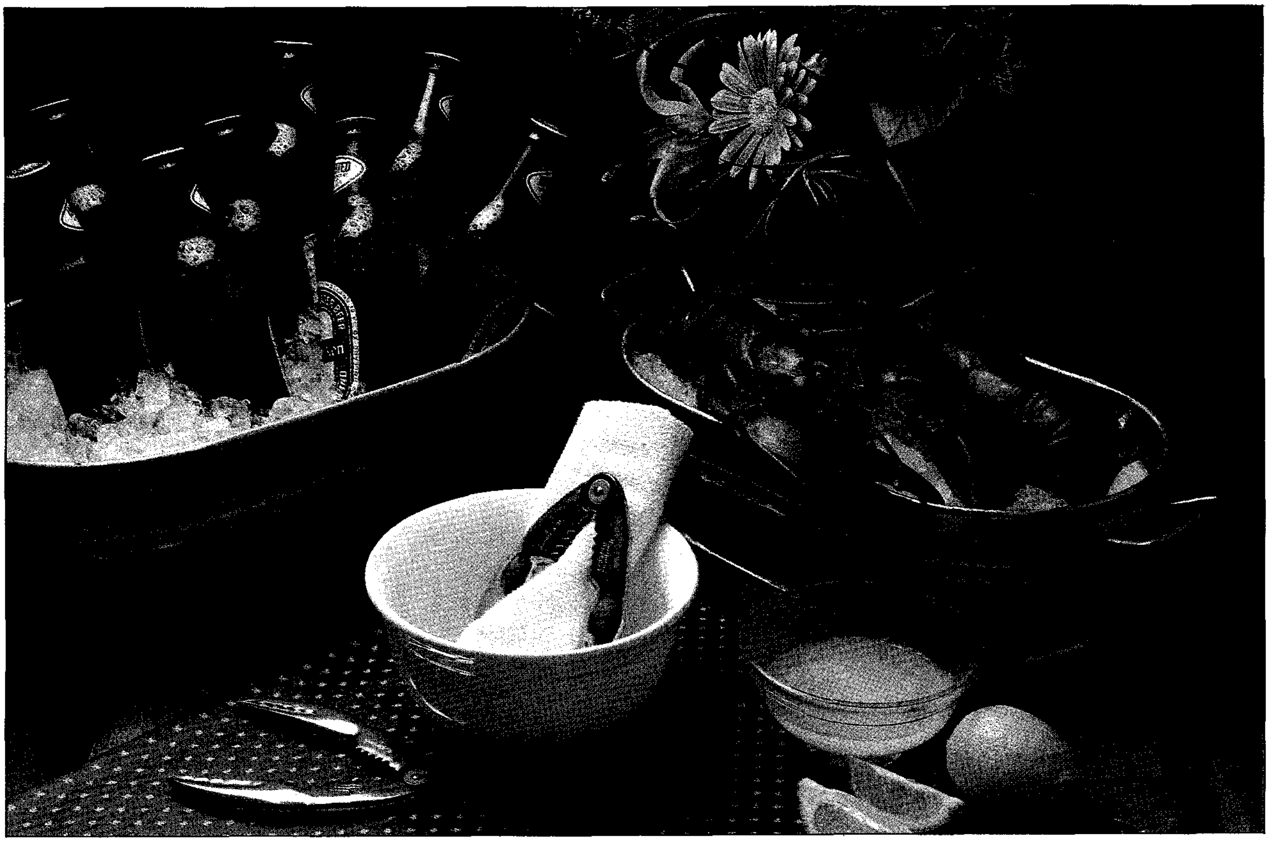
1⅓ cups (8 ounces) whole shelled almonds, blanched
1 teaspoon (2 cloves) chopped garlic
salt to taste
3–4 cups ice-cold water
1 cup crustless Spanish- or Italian-style bread, soaked in water and squeezed to extract excess moisture
⅔ cup olive oil
3 tablespoons red- or white-wine vinegar
2 cups seedless green grapes, peeled and halved
ice cubes

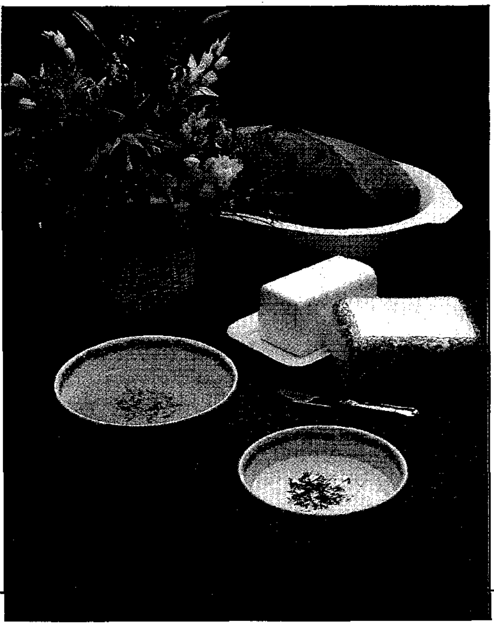
Place almonds, garlic, salt, and 1 cup water in electric blender. Whirl until smooth. Add bread, and a little more water if necessary, and whirl again. With blender on, slowly add oil in thin, steady stream. Pour mixture into large bowl, whisk in wine vinegar, gradually stir in 2 to 3 cups ice-cold water, and adjust seasoning to taste. Pour into soup bowls and garnish with green grapes and ice cubes.

—From Mediterranean Cooking, *by Paula Wolfert (Quadrangle/The New York Times Book Company); © 1977 by Paula Wolfert. Paperback edition just released by Times Books.* ■

GUEST BETS

By Nancy McKeon and Corky Pollan





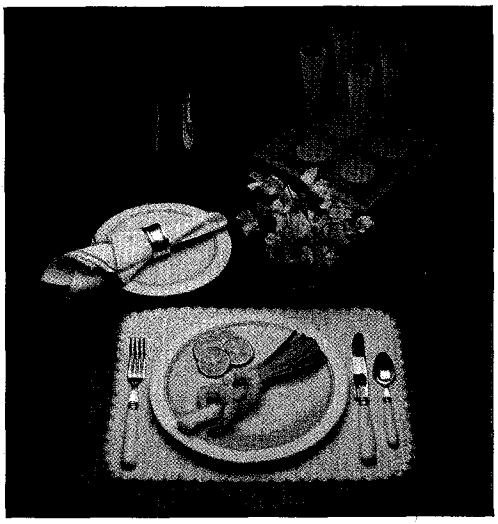
Somehow, summer foods taste better outdoors, where galvanized-metal tubs (above, $15 and $18) keep them on ice. Lobster-claw crackers ($7.50) are cunning takeoffs on the real thing, while thirsty terrycloth napkins ($4 each) really mop up and a white ceramic bowl ($9) holds the remains. All are from Wolfman-Gold. The butter bowl is of handmade Irish glass by Simon Pearce ($16 from Frank McIntosh at Henri Bendel). Underneath, a wipe-clean length of PVC-coated French cotton (59 inches wide and $18.50 per yard at Fabrications, 146 East 56th Street, 371-3370). The country flowers sit atop a small twig chair. The arrangement is from Carole Powers Gordon Associates (362-0107).

A perfect hot-weather lunch: chilled soup, crusty bread, and a slab of country butter. The service is creamy French ceramic, with grapes and flowers ringing the bowls ($13 and $16) and the butter dish ($22). All are from Barney's Chelsea Passage (Seventh Avenue and 17th Street, 929-9000). The hearty peasant bread sits in a scrubbed-gumwood dough bowl from North Carolina ($30 at Wolfman-Gold & Good Company, 484 Broome Street, 431-1888). The "Provence" butter spreader is $45.50 at Tiffany & Company. Beneath it all, a length of 45-inch-wide cotton ($4.25 per yard at Made in America, 1234 Madison Avenue, near 88th Street, second floor, 289-1113). The country-garden flowers are by Ellen Braunstein of Elphinium (988-4113).

Photographed by Aaron Rezny

Summer breakfasts are sunnier when served in bed or on the porch on a birch tray stained a cheery red (below, $15 at Saks Fifth Avenue's gift shop). The oversize glass eggcup (it's really a footed dish for ice cream; $6.50) and the large ceramic cereal bowl ($7.50) are both from Wolfman-Gold, as is the ginger-jar-shaped carafe (with a cup that doubles as a lid, it's terrific for sooty terraces; $11). The chubby glass salt and pepper shakers are $1 each at the Pottery Barn (117 East 59th Street and other stores, 741-9132). A ribbed-glass gravy boat ($10) is used here to hold milk; it's from Hubert des Forges (11 East 10th Street and 1193A Lexington Avenue, at 81st Street, 674-0810 and 744-1857). To make the meal taste special, the breakfast spoon ($10) is porcelain. And to keep everything neat and clean, this supersize linen dish towel ($3.75) makes an efficient napkin. Both the spoon and the dish towel are from Wolfman-Gold. The diminutive ceramic pitcher ($1.25 at Surprise! Surprise!, 162 Third Avenue, at 16th Street, 228-2550) holds tender stalks of lily of the valley from Hunter Flowers (1055 Park Avenue, near 87th Street, 289-8479).

For elegant hors d'oeuvre on the terrace, try this tabletop hibachi from Japan (left). It's at Barney's Chelsea Passage ($20), as are the table mats ($16 each). The Japanese plates, hand-glazed in all-black or black-and-brown ($16 and $20), are available at Pampered Kitchens (21 East 10th Street, 982-0340), as is the cutting board ($6). Bamboo skewers are 69 cents for 100 at Azuma (666 Lexington Avenue, near 56th Street, and other stores, 752-0599). The woodland flowers are from Flowers by Cort (821 Park Avenue, at 75th Street, 737-5535).



Champagne seems even colder when sipped from frosted flutes (above, $18 each) set on a frosted tray ($35). Handmade in Switzerland, they're from Barney's Chelsea Passage. Hand-painted ceramic plates by Tré Arenz (dinner plate, $30; salad plate, $20) are from Frank McIntosh at Bendel's, as are the Belgian-cotton napkin ($5), reversible place mat ($15), and dishwasher-safe flatware ($35 for a five-piece place setting). The silver-plated napkin ring is $6 at Wolfman-Gold. The sleek six-cup stainless-steel espresso-maker travels in style from range top to tabletop and is $40 from Lee Bailey at Bendel's, at the end of May. The sweet touch of sweet peas is from Salou Designs (452A Columbus Avenue, near 82nd Street, 595-9604). ▬

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SUMMERY JUDGMENTS

By Alexis Bespaloff

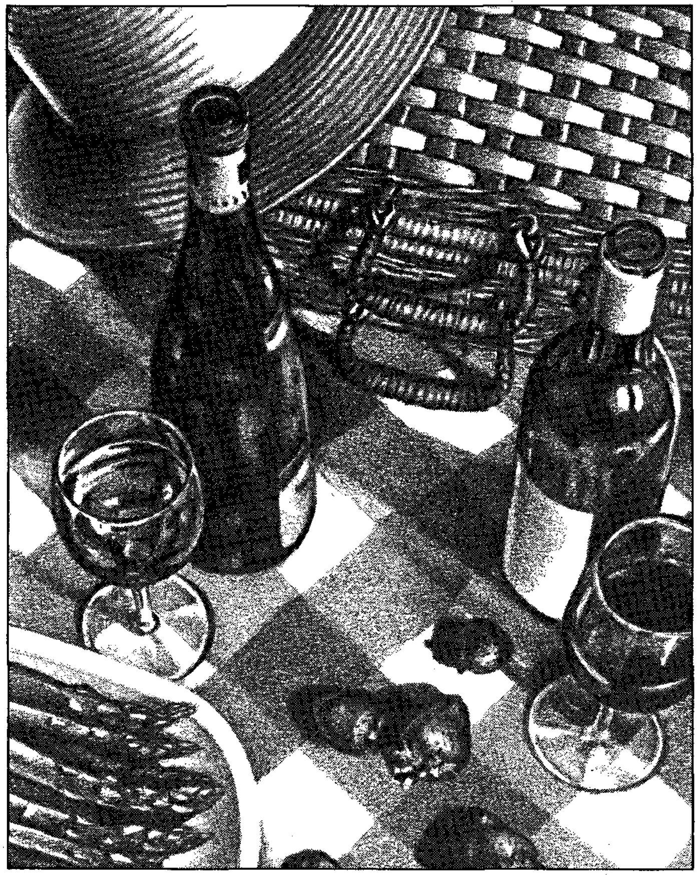

Illustration by Mel Williges.

CASUAL MEALS CALL FOR CASual wines—so many people just find one or two decent jug wines and stick with them throughout the summer. Certainly, salads, cold cuts, sandwiches, and the usual picnic fare call for inexpensive chilled whites and rosés or cool, uncomplicated reds. But meals that take full advantage of fresh and varied summer foods, and dishes that, while not complicated, are nevertheless sophisticated, deserve wines with more flavor and personality than the least expensive jugs.

Here's a checklist for the months ahead that includes twenty distinctive, well-made, and widely available red and white wines in a variety of styles at prices that range from the equivalent of $3 a bottle to $13.39. (The prices of some wines may be lower in some stores.)

RED WINES

THOSE WHO HESitate to open an "important" Bordeaux for a summer meal will enjoy La Cour Pavillon 1978 ($4.99), an eminently drinkable young red. A typical Bordeaux, it is neither light and weak nor full and heavy, but it does have the definition and the brisk, tannic quality that characterize the wines of this region. Another good example of a straightforward red Bordeaux is Château Lauretan 1979 ($3.99).

A wine in a very different style is Zaca Mesa Red Table Wine 1980 ($3.99)—big, flavorful, and mouth-filling. The label indicates that the wine actually contains 80 percent Cabernet Sauvignon from Santa Barbara County. This has the ripeness and intensity of flavor typical of many California reds. Another deep-colored, rich California wine in the same style is Angelo Papagni Cabernet Sauvignon 1980 ($7.75 a magnum).

If you're looking for an attractive, drinkable, dry red in a lighter-bodied, easier style than, say, Zaca Mesa, you might try Concha y Toro Cabernet Sauvignon/Merlot 1979 ($6.99 a magnum). This Chilean wine has recently been introduced here, and I found its restrained varietal character appealing.

The red wines of Rioja generally have more barrel age when bottled than those of France or California, so they often taste more mature and evolved. An example: Marqués de Cáceres Rioja 1976 ($4.99), which has character and grip. Unlike some Riojas, this dependable and widely available wine is not over-aged and faded, yet it is less assertive than, say, a young California red.

Another reliable, flavorful Spanish red, from the Penedés region, near Barcelona, is Torres Coronas 1979 ($4.49). As one would expect, the 1979, which has just been released, has more flavor than the softer, more evolved 1978, which is still available. (Coronas is a distinctly better wine than the same firm's Sangre de Toro, at $3.75, by the way.)

California Cabernet Sauvignon comes in many styles and prices. One that I've always found very good is Beaulieu Vineyard Beau Tour Cabernet Sauvignon—the 1979 is $6.35. Beaulieu Vineyard makes three Cabernets, and its Beau Tour is the youngest and the least expensive. Because it contains about 20 percent Merlot, this wine is also the most drinkable now, although it has enough tannin, fruit, and complexity to make it one of the best buys in moderately priced Cabernet.

The choice of California Zinfandels now available ranges from those that are almost as light and fruity as Beaujolais to a number of tannic, intense wines that rival certain Cabernets for inaccessibility. Fetzer Lake County Zinfandel 1979 ($4.35) combines the spicy, berrylike aroma and taste of this grape with just enough personality and intensity to make it distinctive. This wine (not to be confused with the firm's more expensive Zinfandel from Mendocino) is quite a good value, especially compared with several similarly priced Zinfandels that are rather bland. (A more expensive and less widely available Zinfandel—Chateau Montelena 1979, at $8.69—is an intense, flavorful, and concentrated wine that's nevertheless already enjoyable and worth looking for.)

Even in the summer there are meals that deserve a big, powerful red with lots of color, flavor, and grip. Gigondas 1979

Paul Jaboulet Aîné ($10.99) is just such a wine. Gigondas is a village in the Côtes-du-Rhône, about ten miles from Châteauneuf-du-Pape—this example has considerably more flavor and concentration than a simple Côtes du Rhône, and might even be described as a small Châteauneuf.

WHITE WINES

One of the most attractive white wines in big bottles is Parducci Vintage White 1980 ($5.99 a magnum). It's a light-bodied, fruity, and appealing wine made primarily with Chenin Blanc, and doesn't have the dullness so typical of many inexpensive whites.

Another good California white is Daniele White Wine 1980 ($3.99). This dry wine, made by Rutherford Hill in Napa, has flavor and personality, and more body than the Parducci.

Robert Mondavi Fumé Blanc still remains the classic example of a dry California Sauvignon Blanc. The name, with its echo of Pouilly-Fumé, from the Loire (also made from Sauvignon Blanc), was introduced by Mondavi nearly fifteen years ago to distinguish his dry wine from the many semisweet Sauvignon Blancs then on the market. The 1980 ($10.99) displays the grassy, slightly herbaceous flavor of this grape, although not as assertively as a Pouilly-Fumé or Sancerre. The wine contains some Sémillon to give it balance, and has been aged to some extent in new oak barrels to give it complexity. The price has crept up over the years, but it's a distinguished wine with more interest than many Chardonnays.

Another very good example of this variety is Joseph Phelps Sauvignon Blanc 1980 ($8.99), an elegant, dry wine that is comparatively rich and flavorful.

Muscadet, from the Loire Valley, is not just a light-bodied, dry white; it also has a crisp, lively acidity that sets it apart from most of the dry white wines of the world and makes it the right choice with oysters, clams, and grilled fish. Muscadet 1981 Barré ($5.99) is particularly fresh and lively.

The wines of Chablis combine dryness and liveliness with body, so they are suitable with dishes that need a dry wine but are so rich they overwhelm lighter-bodied whites. Chablis Premier Cru 1979 Joseph Drouhin ($13.39) is a good example (and better than the same firm's 1979 "Chablis," which costs only $1 less).

Moderately priced Chardonnay is available from California and from the Mâcon region of southern Burgundy. At the moment, most stores carry the fading 1979 Mâcons or the light 1980s, so while waiting for the 1981s from France, try Souverain Chardonnay 1981 ($7.49) from California. It has the fruit, appeal, and ripeness of taste that characterize California Chardonnays, as well as the varietal complexity that sets them off from lesser California whites.

There are occasions and dishes that require a positive-flavored white wine. The spicy, assertive Gewürztraminer 1979 Trimbach ($6.75) is anything but bland, and its unique flavor can be enjoyed as an unusual aperitif or with seasoned foods. The wines of Alsace are completely dry, which adds to their intensity of flavor, but may also strike some people as too austere. An appealing alternative is Pedroncelli Gewürztraminer 1981 ($5.49), from California. Although the spicy varietal character is evident, it is slightly muted, and the wine is medium-dry, which makes it softer and less assertive than the example from Alsace.

The perfect aperitif is a glass of champagne, but if the price puts you off, try a sparkling alternative, such as Paul Cheneau Blanc de Blancs ($5.49). This agreeable dry wine comes from San Sadurni de Noya, in Spain, a village famous for its bottle-fermented, *méthode champenoise* sparkling wines. And its price lets you add a festive note to many summer meals before going on to one or another of the wines listed above. ■

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White

Basic party wine, rich chardonnay and luscious, sweet Sauternes

	Case
N.V. Cuvee Etienne Blanc (mag.)	$ 24.00
1979 Pouilly-Sur-Loire	32.30
1980 Muscadet Sevre-et-Maine "Ch. Le Jaunay"	37.50
1978 Gewurtztraminer (Alsace)	39.90
1978 Riesling (Alsace)	39.90
N.V. La Vieille Ferme Blanc	43.10
1979 Macon Villages (Clement)	43.10
1979 Sancerre-Chavignol (Delaporte)	69.90
1978 Chateauneuf-du-Pape Blanc "Domaine de Nalys"	86.30
1980 Acacia (Napa)	175.00
1979 Corton-Charlemagne (Jadot)	399.50
1970 Ch. Suduiraut (24 halves)	240.00

Red

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	Case
1978 Coteaux du Tricastin	$ 29.90
1978 Reguengos (Portugal)	29.90
1979 Cotes du Rhone	32.30
1979 La Vieille Ferme Rouge	43.10
1977 Husch Cabernet Sauvignon	53.90
1975 Ruffino Riserva Ducale (mag.)	64.70
1978 Ch. Citran (Medoc)	64.70
1975 Ch. Citran (Magnums)	83.95
1971 Amarone (Allegrini)	95.00
1969 Beaune ler Cru (Chanson)	215.00
1970 Ch. Durfort-Vivens (Margaux)	275.00
1966 Ch. Montrose (St. Estephe)	525.00

Champagne

Always our favorite; prices may never be lower!

	Case
Delapierre Brut	$ 48.50
Remy-Pannier	69.90
Blanc Foussy	86.30
Ayala Brut N.V.	150.00
Charbaut Brut N.V.	159.00
Lanson Black Label	159.00
Nicolas Feuillate	159.00
Pommery & Greno	162.00
Philipponnat Brut 1975	175.00
Clos des Goisses 1973	299.50
Perrier-Jouet (Flower) 1975	475.00
Louis Roederer Cristal Rose 1974	699.00

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Bill Paley's Big Gamble On CBS Cable

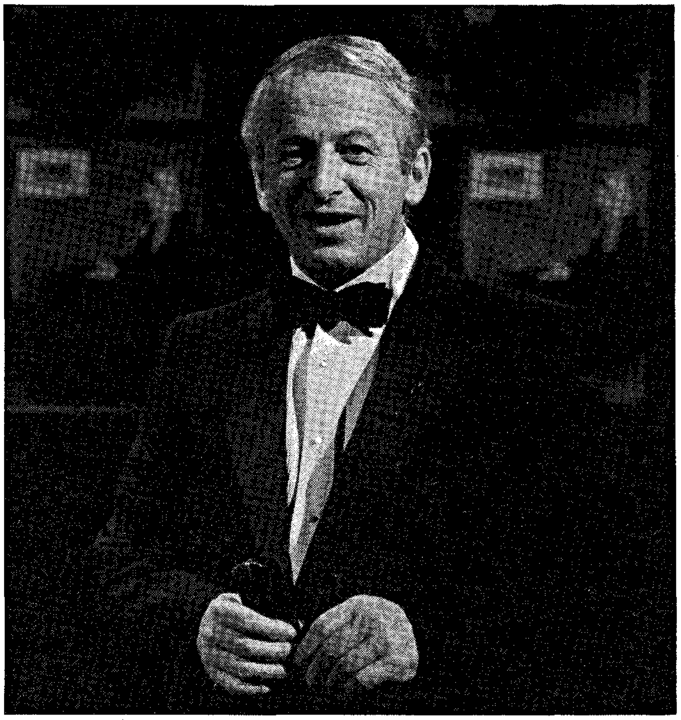
By Orde Coombs

The reviews are great, but will it pay off?

THE CHAIRMAN WAS HAPPY that night—everybody could see that. In the elegant living room, all eyes were on the 80-year-old man as he nodded his approval of yet another venture he had helped create, another milestone along the formidable trail that William S. Paley had carved out of raw American territory.

It was last October 12, and CBS Cable had finally launched an $11-million venture into arts and cultural programming for 3 million subscribers. This would be something new: an advertiser-supported cultural oasis transmitted by satellite via Westar 3, and it would be CBS chief Bill Paley's special gift to an America he had seduced. More than anyone else, he had understood the need of the American people—halfway through the twentieth century—for a continuous parade of televised song and laughter and action. And he gave them what they wanted. In *The Powers That Be,* David Halberstam recalls, "[Paley] knew what was good and would sell, what was bad and would sell, and what was good and would not sell, and he never confused one with another. If his own personal taste happened, as it did, to be exquisite, he never confused his taste or that of his very silky friends with that of the larger audience. He was very simply a genius at mass entertainment."

But he was always bothered about what this "broad"-casting had produced. In the late sixties, he went to ABC and NBC and asked them to set aside two hours a week in prime time for programs of high quality that would "appeal to educated, sophisticated tastes." Each network would have its own high-quality night, so all three would equally absorb the losses in the ratings that could be expected from such a venture.



The host: *Tuxedoed Watson creates the feel of "an event."*

His competitors turned him down. Paley did not abandon the idea. Nearly a decade later, he wrote to ABC's chairman, Leonard Goldenson, and Fred Silverman, then the president of NBC, and spelled out, again, the potential goodwill each network could acquire by this venture into "narrow"-casting. Still, no one was interested.

And so, on that fall night, as Bill Paley heard the enthusiastic response to CBS Cable's premiere night, he must have felt vindicated, assured once again that his instincts were always correct. Patrick Watson, the Canadian-born host of CBS Cable, who is always dressed in a tuxedo as he introduces each night's programs to the public, drew near the chairman. "Patrick," Paley said, "it's got the feel." But, then, Paley always knew it would. In 1979, when he published his book *As It Happened: A Memoir,* he wrote, "My inner feeling is that now the time has arrived when a large part of the American public is asking for a new, major change in television programming." That night, as he heard his praises sung, it must not have been lost on him that as he had been the father of modern broadcasting, pulling the millions to their television sets night after night, so could he now be this century's father of narrowcasting. For if the reviews continued to be as ecstatic as they were on opening night, if the quality continued to be high, he could get this country's educated elite—for whom commercial television was often unwatchable—hooked on the fare offered through the very medium they so loudly denounced. It could be a triumph worthy of his old age!

What can one say now—seven months after the experiment began—about the network that decided to challenge the notion that culture will not pay? Plenty. It has been, quite simply, a continuous feast for the eye and ear, and it has made staying home in studio apartments a pleasure to many New Yorkers. "Let it snow," said one art director with joy in

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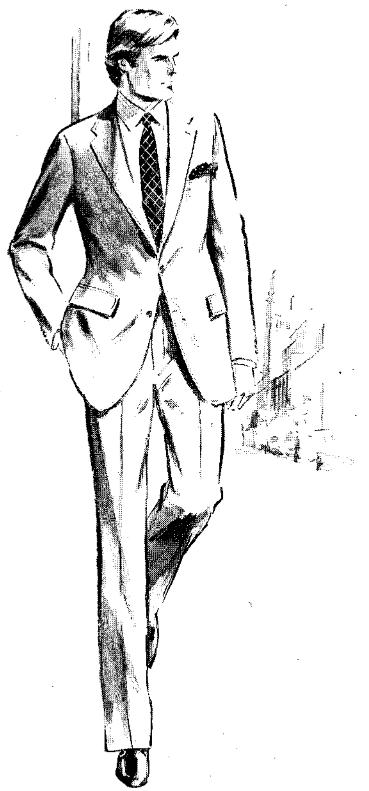

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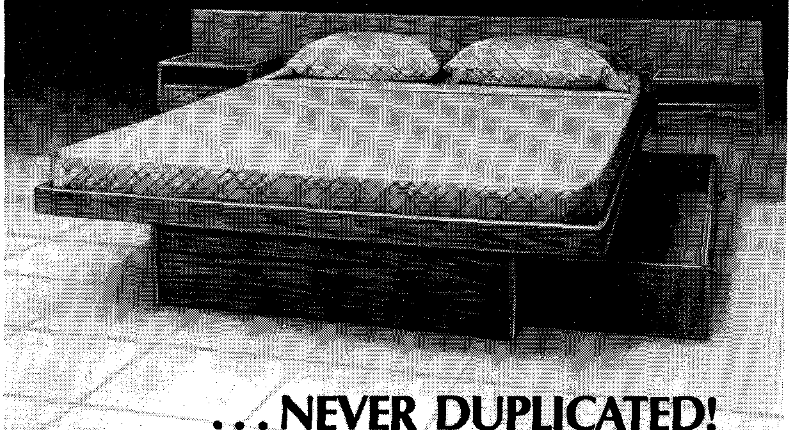

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her voice during April's freak snowstorm. "There's *Mayerling* and *When I Think of Russia* on the tube tonight. All free."

But perhaps not for long. CBS Cable lost $20 million last year ($9 million more than projected). This year's losses — between $20 million and $30 million—may not quite reach the company's projection, which is seen as a positive sign. But, projected or not, the losses are beginning to worry some employees. It all seems so unfair. No one faults the programming, but that alone will not be enough to keep CBS Cable an advertiser-supported network. Advertisers now pay the network to advertise their products to an "upscale" audience, while subscribers pay a cable system that carries CBS Cable on one of its many available channels. If you live in Manhattan below 79th Street on the West Side, or 86th Street on the East Side, you must be a subscriber to Manhattan Cable TV, at $11.75 a month, to be able to see CBS Cable, on Channel K. There is no additional charge for CBS Cable. All that may change. Insiders believe that the network cannot continue to lose so much money and not try to recoup its losses by passing them on to the consumer.

High drama: *Pat Carroll as Gertrude Stein.*

To the good, the consumers are a growing, generally contented lot. When CBS Cable went on the air, there were 500,000 New York–area subscribers. (If you live in the Bronx, Brooklyn, Staten Island, or Queens, CBS Cable is unavailable to you. You are luckier if you live in parts of Westchester, New Jersey, or Connecticut.) Around the country, 3-million people subscribed. Currently, the number of subscribers in the New York area is up to 700,000, and 350 cable systems now transmit the programs to 4-million subscribers nationwide. It should not be thought that only large urban areas carry CBS Cable, for small, independent, and rural cable systems now offer its cultural fare, as well: For example, Bisbee Cable TV, of Bisbee, Arizona, with 2,800 subscribers, and Redwood Empire Cable, of Sea Ranch, California, with 728 subscribers, carry CBS Cable.

In Manhattan, subscribers can revel in

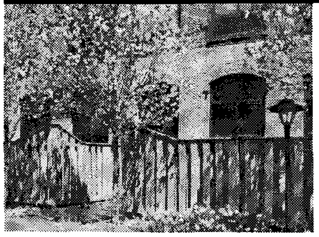
Photograph by Stephen Caras.

the network's programming from 4:30 P.M. to 4:30 A.M. Monday through Friday and from 5 P.M. to 5 A.M. on weekends. Each day's original program block runs from 7:30 P.M. to 10:30 P.M. and is given an encore from 10:30 P.M. to 1:30 A.M. and 1:30 A.M. to 4:30 A.M. On weekdays, any program block is seen four times: three times during the evening and once the following afternoon. On weekends, it works a bit differently. The original program block starts at 8 P.M. and runs to 11 P.M. and is repeated from 11 P.M. TO 2 A.M. and from 2 A.M. to 5 A.M. Afternoon repeats start at 5 P.M. instead of 4:30 P.M.

HOLDING IT ALL TOGETHER and giving the network its sense of continuity is Patrick Watson, a 25-year veteran of the broadcasting business and the former host of the Canadian Broadcasting Corporation's award-winning national- and international-affairs program, *The Watson Report*. He screens everything that appears on the network and then, in slightly professorial tones, tells the audience, "You should watch this. It merits your attention." He appears on-camera in a tuxedo because he believes each program block must have the feel of "an event," and it is part of his plan to make his educated audience feel that when he comes into their homes he brings a challenge and a pleasure.

And what a challenge! What a pleasure! The nightly talk show *Signature* has been a revelation. The host, Gregory Jackson, a former producer at WNET, is not seen, but his guest's face is. For half an hour, the camera mercilessly scrutinizes the face, and the warts and the strengths enter our living rooms. The chairman had a hand in this program. According to Jackson, "Paley wanted to establish some sense of continuity for the viewers with a show that would be compelling enough to attract them and hold them." *Signature* has been a great success because the poseurs cannot hide. But those celebrities who have honed their own identities so well that they are now comfortable with their public selves are readily, wonderfully available to us.

Then there's *The Quiz Kids*. Produced in Boston in 1980 for RKO General TV stations, it was picked up by CBS Cable, with television producer Norman Lear as its host. It was Lear who developed *All in the Family, The Jeffersons, Maude, Good Times*—mass-entertainment programs that changed the face of television in the seventies. Those programs touched, however gently, however superficially, on such subjects as sex and prejudice and greed and thereby brought television close to the concerns of many people. To see Lear, then, as host of a program that tests the intelligence of pre- and young teenagers is to



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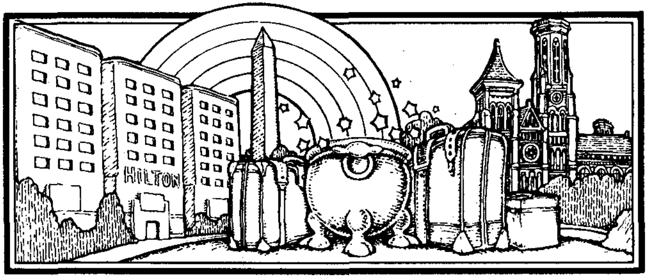

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wonder at his versatility. For he is very good. Funny and gentle, he is every bit the mentor who is always surprised at the wisdom of his charges. Interestingly, *The Quiz Kids* has been drawing an increasingly large audience of adults.

There have been dramas: *Early Days,* with Sir Ralph Richardson; Ibsen's *The Lady From the Sea;* Shaw's *Candida; Gertrude Stein, Gertrude Stein* with Pat Carroll. There have been ballets, operas, jazz, and cabaret entertainment. The dance programs have been outstanding. Merrill Brockway, an executive producer, is a pioneer of dance on television. He likes narrowcasting, he says, because "the commercial network is the department store, and we are the boutique. We sell specialty items." Among them have been Twyla Tharp's *Confessions of a Cornermaker, May O'Donnell: Dance Energies,* and *Robert Schumann's Davidsbündlertänze,* choreographed by George Balanchine. Brockway thinks that many people now look on cable television as their "new epiphany," and he thinks he can show them the way by following the words of Robert Rauschenberg: "I once asked him, 'How do you know what to paint?' " says Brockway, "and he said, 'I paint what I want to see.' That's what I want to do with my programs at CBS Cable—create what I want to see."

And those he can't create can always be bought. Regina Dantas, who is in charge of acquisitions at CBS Cable, buys the bulk of its drama from the United Kingdom. "For obvious reasons," she says. *Napoleon and Love,* for example, a nine-hour series, was acquired from Thames Television, as was *Macbeth,* directed by the Royal Shakespeare Company's Trevor Nunn. *The Life of Verdi,* a thirteen-hour series, was produced by R.A.I., the Italian state television. For an hour of acquired drama, CBS Cable pays from $20,000 to $25,000. It is therefore cheaper to acquire than to make.

It is in its acquisition of foreign films that CBS Cable shines. Almost every movie it shows is making its first television appearance. Among them have been *Ali: Fear Eats the Soul,* by Rainer Werner Fassbinder; *The Clowns,* by Fellini; *The Tree of Wooden Clogs,* by Ermanno Olmi; and *Aguirre, the Wrath of God,* by Werner Herzog. All were bought for $20,000 to $30,000 each. Dantas has the eye and the ear. She has not yet bought a bomb, and, in fact, the reviews of James Plunkett's *Strumpet City,* which was bought from Irish television and in which Peter O'Toole starred, were so outstanding that, one holiday, O'Toole showed up at CBS Cable, on Sixth Avenue, to see himself on the small screen.

What has come to be a smoothly working network with predictable high-quality shows had a rocky start. In Feb-

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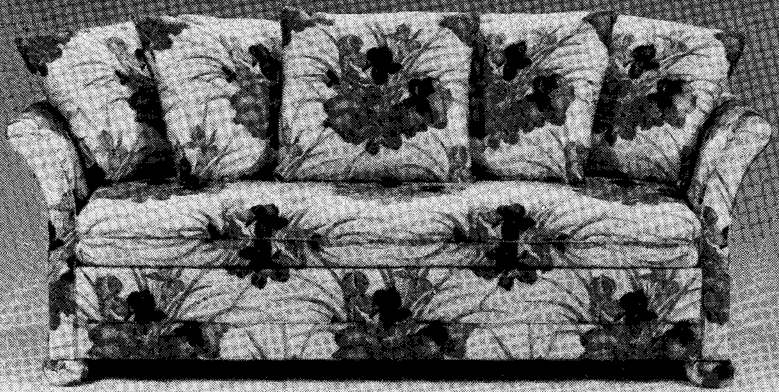

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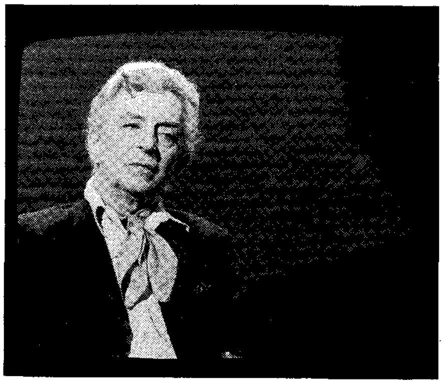
ruary 1980, a group of CBS executives met in Tarrytown, New York, to learn more about the possibilities and profits of cable. Among them was Tom Leahy, senior vice-president of the broadcast group and the man who would eventually assume responsibility for the cable project. He liked what he heard and recommended that CBS get into narrowcasting. He didn't really have to twist too many arms. Everyone in the company knew that the chairman wanted to go in that direction.

When Thomas H. Wyman was recruited from Pillsbury, in June 1980, to become president of CBS, Inc., he met a fledgling cable unit, to which he gave his full support. He assured Bill Paley (who during the previous eight years had forced the resignation of four men whom he had handpicked as his heirs apparent) of the low start-up budget needed to get the project under way and still keep the kinds of programming standards that the chairman demanded.

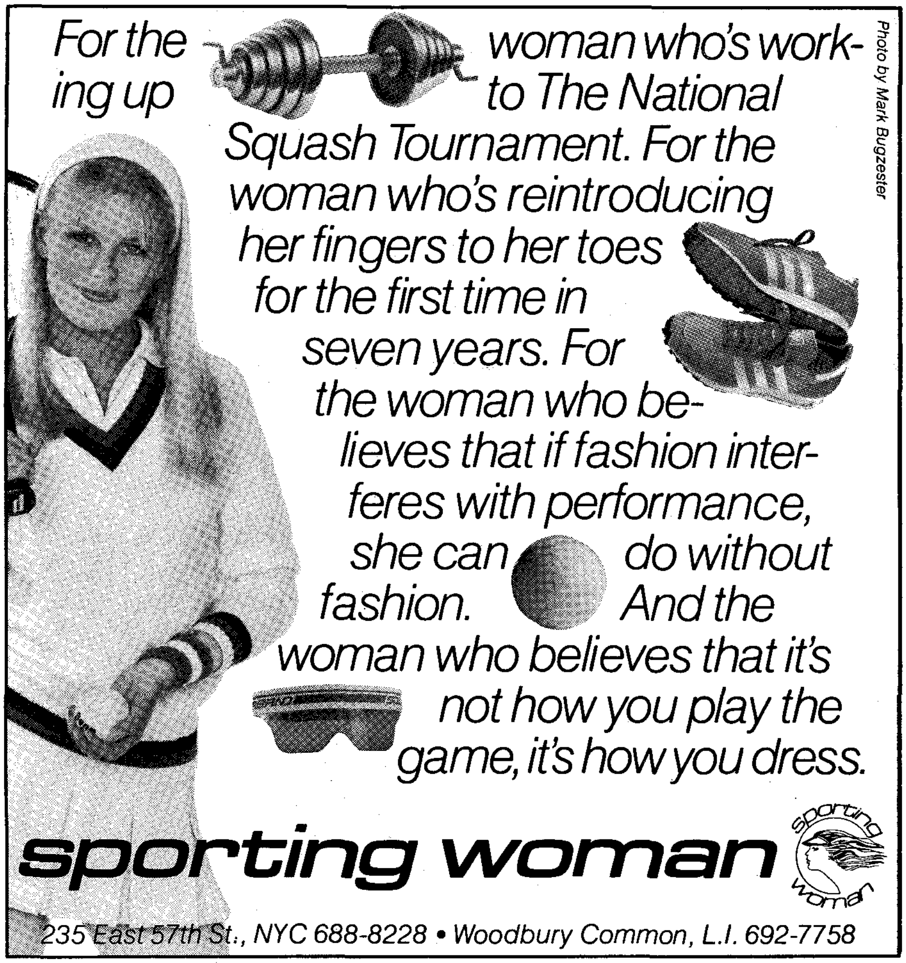


Probing: *Quentin Crisp on* Signature.

IN THE SPRING OF 1980, A UNIT BEgan to take shape with, among others, Bob Shay as vice-president and general manager, Gary Hoffman as director of programming, Aaron German as vice-president of finance, and Charlotte Schiff Jones as vice-president of marketing. At first, the group stumbled. It did not have a sense of what it was about, where it was supposed to go. In desperation, the members of management decided that a working vacation might pull things together. They went to Gurney's Inn, in Montauk, to brainstorm for three days. The weather was good. Several free-lance producers were invited. They were there to give their input only. There was no quid pro quo. No promises. No job offers. Everyone thought that the creative juices would bubble up. It was a fiasco.

One person who was present remembers, "We'd all just sit around and look at each other, or make the most obvious, mundane points. Creative people without a contractual relationship with a company are not going to just share their ideas with people who could rip them off." Adds another participant,

Photograph: Camera Communications.



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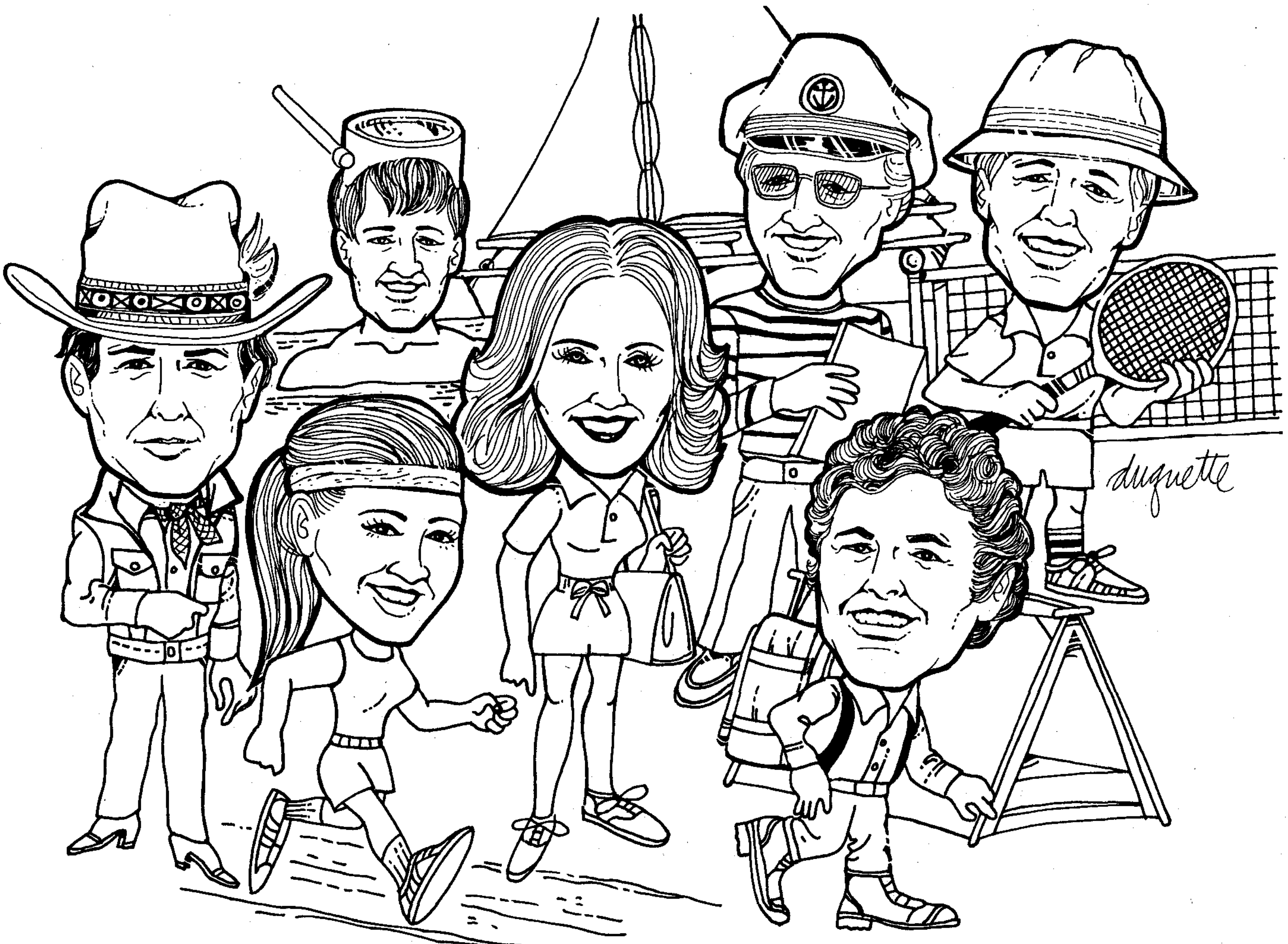

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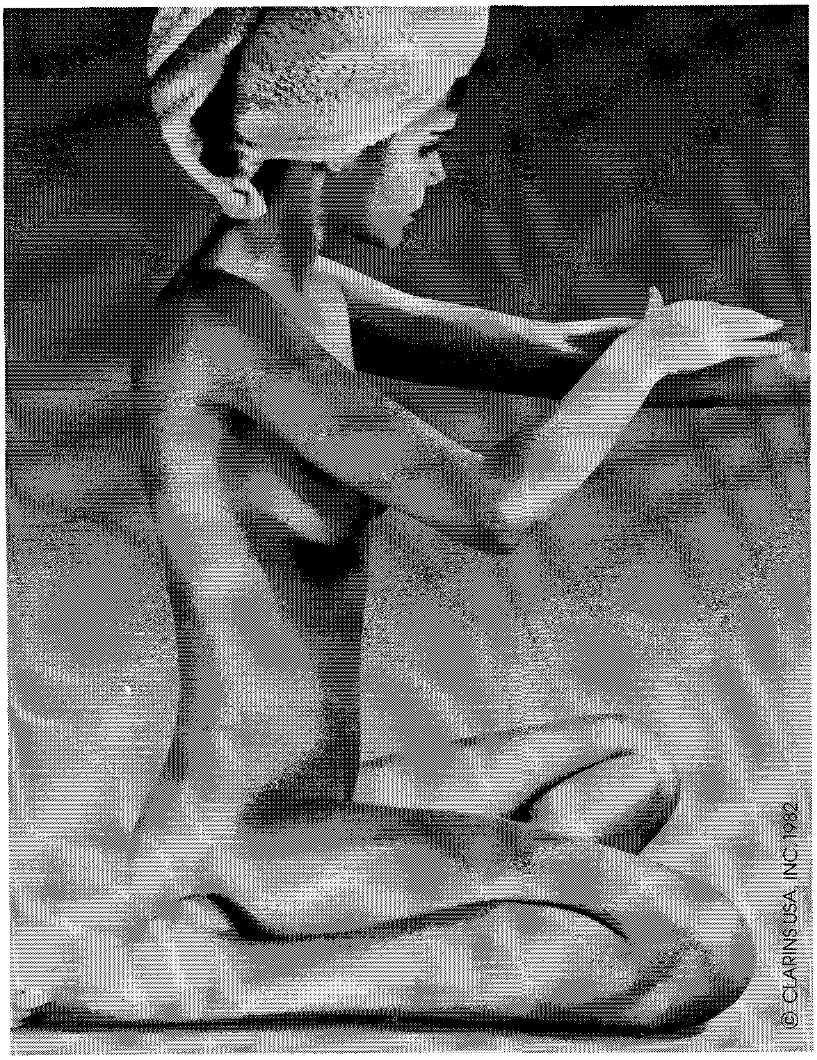

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"We thought that if we listened to each other and wrote down the best ideas, we would have the kind of programming we wanted, because we were so bright." It was Jack Willis who saved the day.

Willis had developed a reputation over the years as a man of considerable integrity and insight. When he graduated from U.C.L.A. in 1960 with an LL.B., he went into television as a producer and director. With his writer wife, Mary, he had come up with some memorable features on television. By the summer of 1980, when he spoke to the group in Montauk, he had won seven Emmy Awards. At first he listened and said very little. But he knew disaster when he saw it, and he was not one to waste time. In 1970, while vacationing in Southampton, Willis had been hit by a wave. His neck was broken. He was told he would never walk again. It took him a month to move a toe, but walk again he did. Playing games and dawdling were not on his agenda.

Dance: *Suzanne Farrell, Jacques d'Amboise.*

When Willis finally spoke, there was such passion in his voice that, according to one of the participants, "he set the room on fire. He knew immediately what we should be about. He had an overview, an attitude toward it all. He had worked it out in his own mind, and it was going to be a network designed by creative people."

Willis became vice-president for programming for CBS Cable in the fall of 1980. Why did he move into such uncharted waters, especially when the chairman was known for keeping his eye on the bottom line, and when the common assumption in television land is that "culture cannot pay"?

"I couldn't pass up this opportunity," says Willis in his second-floor office on Sixth Avenue. "It had become difficult to distinguish one channel from another, and this was such an original idea that I couldn't just let it go. Besides, I think that culture should be accessible to everyone, that it should not be scary, and it is nice to have my hand in all of that." And what will happen if the money men tell him that the scope of his ideas and the flair of his programming are too expensive? "I guess we will face that when we come to it," he says. "But what

Photograph by Stephen Caras.

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happens to us depends on what happens to CBS Cable as a business venture."

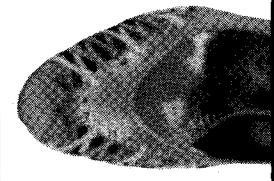
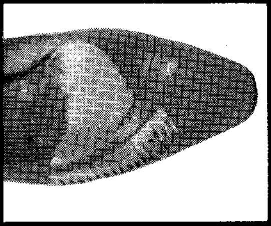
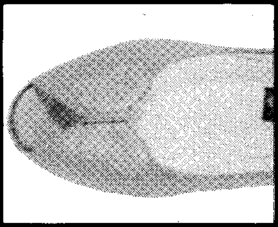
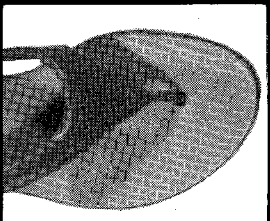
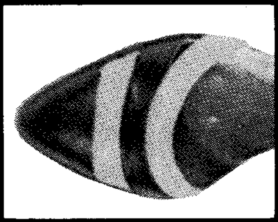
He could not be more right. And Dick Cox, who became president of CBS Cable in March 1981, is keenly aware of that. Cox is an affable 52-year-old who came to his network from D.C.A.-TV, a company that specializes in consulting on and producing radio and television programs. He began his career in the fifties with Young & Rubicam selling advertisers on the wonders of numbers, the massive potential of "broadcasting": "More people watched the Nixon-Kennedy debates than have voted in all U.S. elections," he told them. This, of course, was music to the advertisers, the one sound they wanted to hear. "Mass" meant money, and the young Dick Cox did very well for himself. Now, however, in one of those ironic career turns, he must convince the same advertisers that there are great possibilities in "narrowcasting."

WILL HE BE ABLE TO DO it? I wouldn't bet on it. In fact, I would advise all those who relish the goodies from this cable network to overdose. The air is thick with rumors: The chairman is reported to be angry with president Thomas H. Wyman because the red ink has spread so rapidly.

Seven months ago, Wyman told the New York *Times,* "I don't think there's any question in anyone's mind that I'm running the company. I couldn't be happier about my relationship with Paley. He has been helpful, particularly in long-range planning, and he is wonderfully tough-minded and asks spectacular questions." Says one CBS skeptic, "I'm sure all those questions have to do with the money we're losing, and they are going to get more spectacular."

If all this worries Dick Cox, you'll never know. A framed legend in his office reads, THE FUTURE CANNOT BE PREDICTED . . . BUT IT CAN BE INVENTED. And so when one questions him about the red ink that threatens to blur the ledgers of CBS Cable, Cox simply says, "At the moment, the qualitative side of what we do is of great interest to us. The quantitative side will come later. It is not as essential to us now as it is to some others. Still, we expect to break even by 1984 and to make a profit by 1985." And how will he work this miracle? "Apart from the growing numbers of advertisers on our network," he says, "don't forget that we create 60 percent of our own material. We can sell this in Europe and the world. We can sell videocassettes of our programs. We can sell in the U.S. to a bulk distributor, who can go into the syndication business. We can work out co-production deals."

Indeed. Regina Dantas is already doing her part to ease the financial crunch.

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“We’re moving heavily into co-production,” she says, “because we can save money and still have the same kind of quality we want.” And so, in July, Merrill Brockway will co-produce with French television Roland Petit’s dance company in Paris. He will take along Gregg Burge, one of the leading dancers from Broadway’s *Sophisticated Ladies.* Next year, CBS Cable will co-produce with Thames Television a $3-million mini-series on the life of Colette.

Not only are the creative people trying hard to come up with ideas to cut costs, the salespeople are regular beavers around the city. They are courting advertisers wherever they find them. When pressed, they acknowledge that the start-up estimate of $11 million was much too low, that they expected advertisers to hop aboard more quickly, that inflation helped push costs up. According to Anthony Hoffman, a media analyst for A. G. Becker, however, “There may have been some distortion on the part of some CBS executives about the kinds of revenues that would accrue to CBS Cable at this stage. This was done solely to secure Paley’s support. They knew that it was extremely important that the project go forward, and so they overestimated the returns. They had to get Paley to say yes. Then they would go first-class.”

But CBS Cable executives have not abandoned their enthusiasm, and they still think that it is just a matter of time before the future is golden. Robert L. Turner, V.P. and general manager, thinks that advertisers have been slow in embracing CBS Cable because “they are still finding out how to use the new medium of cable.” Furthermore, he thinks that a “time lag” exists between the corporate executives who approve of the network’s quality and those agencies who put the products on the air. And to advertise on CBS Cable is really cheap. One minute of airtime, depending on the time of the buy and the season, may go for from $1,500 to $3,500. Thirty seconds of prime-time television may cost from $40,000 to $180,000. Why then have advertisers not bought more of CBS Cable? “Advertisers love numbers,” says one media expert. “CBS Cable does not have the numbers. It’s as simple as that.” Last year, with the sound of the reviews still in the executives’ ears, it was being bandied about the network that in 1982 the advertising rates would go up. They have not.

“WHAT DO YOU EXPECT?” asks an analyst for Goldman, Sachs. “They can’t increase their rates if there’s no one to buy.” Robert Daubenspeck, senior vice-president and national broadcast director of Foote Cone & Belding,

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At Sam Lord's, the Caribbean sun always sets like a rose whether you're in black tie or blue jeans.

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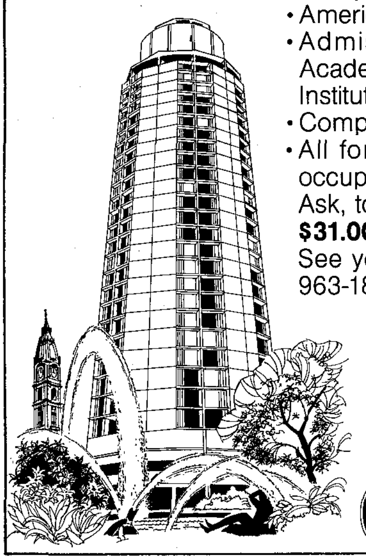
Aye, a castle. The spectacular centerpiece to a self-contained resort with 259 contemporary guest rooms. The 72-acre estate includes a mile of beach for sunning, 7 lighted tennis courts, 3 pools, 3 restaurants, a beach cafe, and live entertainment nightly.

For reservations call your travel agent or (800) 228-9290.
Sam Lord's is at St. Philip Parish, Barbados, West Indies.

Marriott's Sam Lord's Castle Resort



Our Philadelphia Weekends give you art, science, luxury. And value.

Our Classic Cultural Weekend offers:
- A deluxe suite, wet bar, two TV's, HBO movies and two nights, double occupancy.
- American breakfast in room Saturday or Sunday.
- Admission to Philadelphia Museum of Art, Academy of Natural Sciences and the Franklin Institute.
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Ask, too, about our other Classic Weekends from **$31.00** per person, per night, double occupancy. See your travel agent or call the hotel at (215) 963-1800.

THE Plaza HOTEL OF PHILADELPHIA
thf A Trusthouse Forte exclusive hotel

says that he feels that CBS Cable is "in a very difficult position because they are up against a very narrow base." And how does he think it will work out? "The programming is excellent, but their marketplace is small. They have high costs and a limited number of advertisers. I don't see how they can pull it off."

Another advertising executive is more blunt. "There is no way they will make it work as it is. 'Narrowcasting' is the great hoax of the day. It is anathema to every proven theory of advertising." But won't the praises from the critics and the educated elite be enough eventually to send advertisers into the network's embrace? "I doubt it," he says. "They will continue to have significant deficit problems. How much culture can you sell, anyway? How many opera buffs are there? They are not into mass broadcasting. It is not their universe. But the less you can sell, the less advertisers want to talk to you."

Anthony Hoffman thinks that there is room for one or two arts networks, but only on a pay basis. "CBS has made the commitment to take losses for the time being, but soon I think you'll see CBS Cable turned into a pay service."

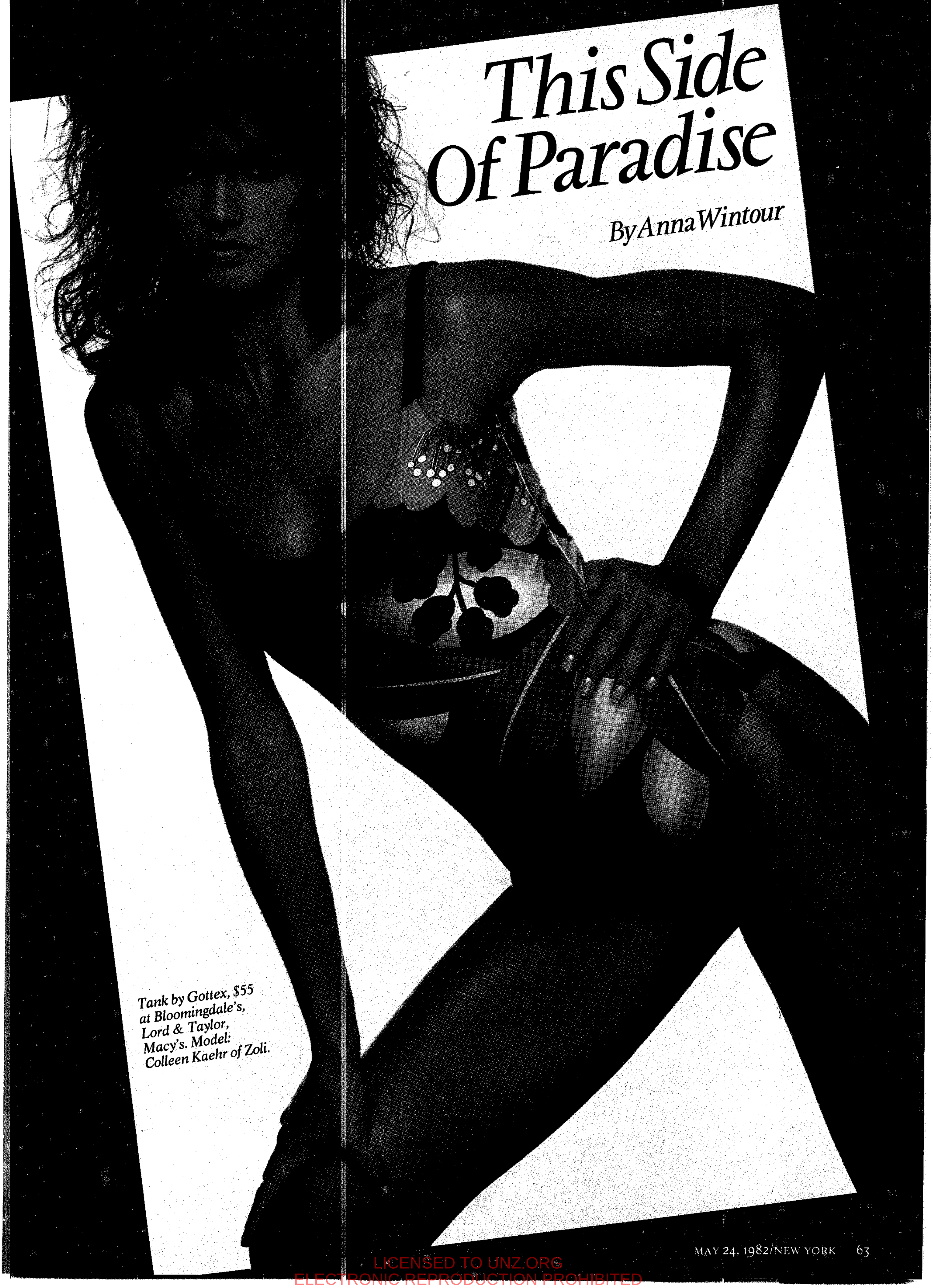
It may be sooner than people think. On February 17, CBS, Inc., and Twentieth Century–Fox Film Corporation formed a joint-venture company to produce many types of cable services. These would include "feature films, sports, music, and special events." It was also announced that "CBS Cable, the new cultural program service for basic cable launched by CBS in October 1981, will be among the venture's operations." The value of the transaction is over $100-million, and Fox will now be able to move its film-and-television-production facilities to CBS's Studio Center, in the San Fernando Valley. Fox is essentially buying one-half of the center, while CBS is buying one-half of Fox's cassette-and-disc company, which is doing very well. The upshot of all this may be that Jack Willis will come to find his programming world invaded by men from California whose world spins on an axis that is at variance with his.

In the meantime, all viewers can do is enjoy and be prepared for the day when they may have to pay. "Nobody said that it would always be free to the customers," says a CBS Cable executive. "That was just the way we decided to go at the beginning of the operation. We should not be judged as having failed if the marketplace dictates that we must become a pay service."

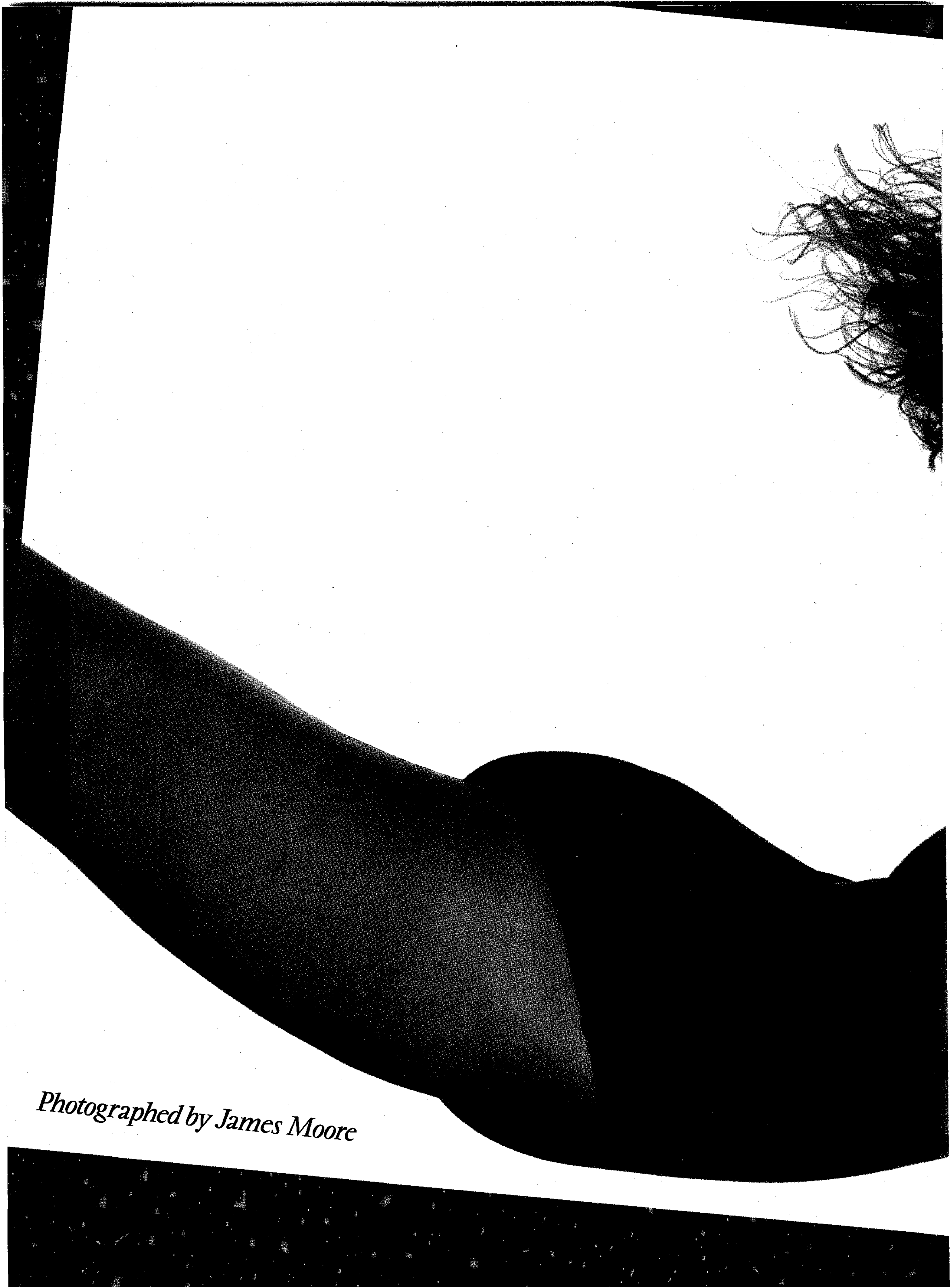
Fair enough. But the crux of the matter is that William Paley thought he could offer quality television—for free—to the country whose taste for mass entertainment he had helped to shape. And it is interesting to contemplate that because he did that job so well he may now be denied his last hurrah. ▬

This Side Of Paradise

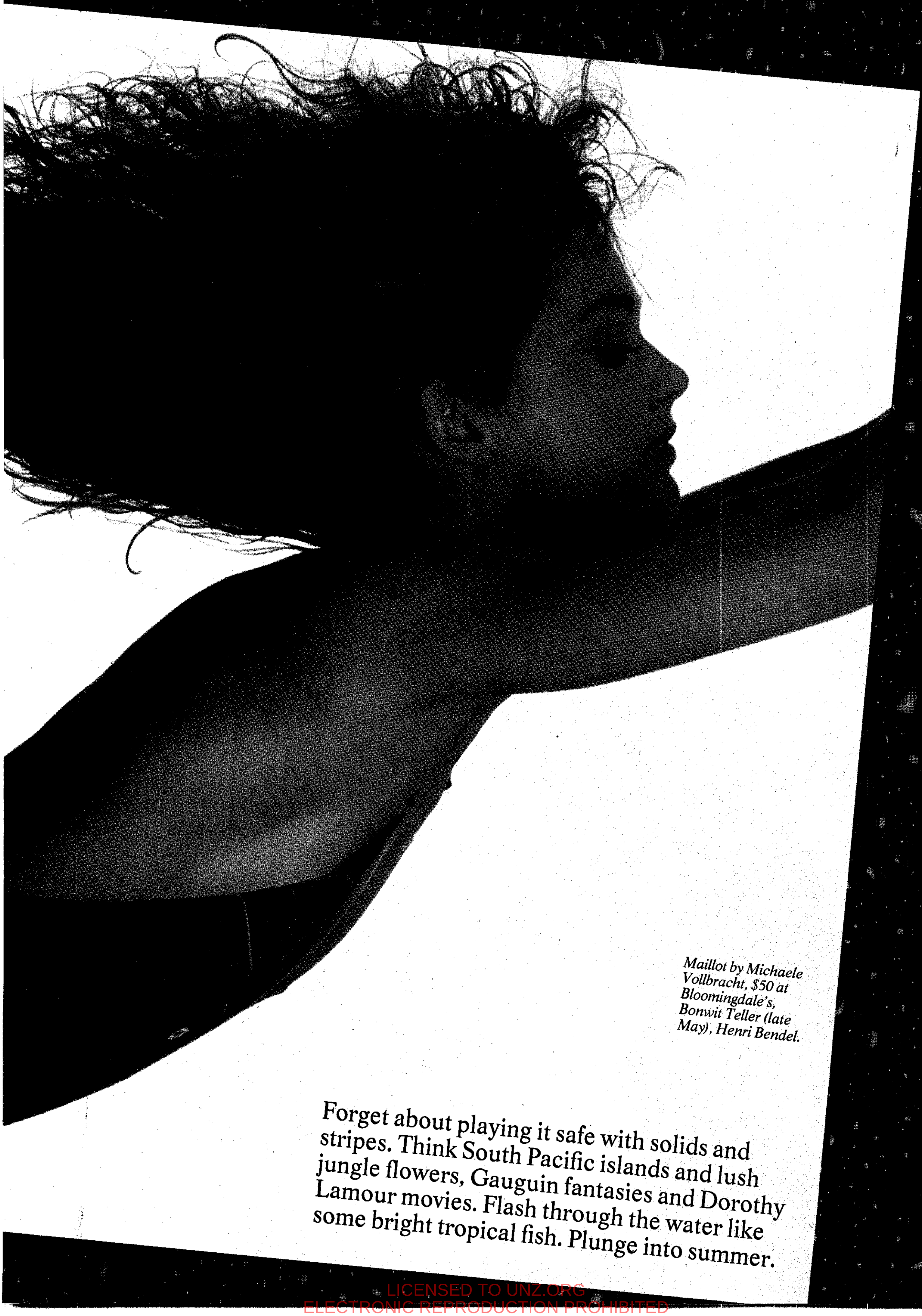
By Anna Wintour



Tank by Gottex, $55 at Bloomingdale's, Lord & Taylor, Macy's. Model: Colleen Kaehr of Zoli.

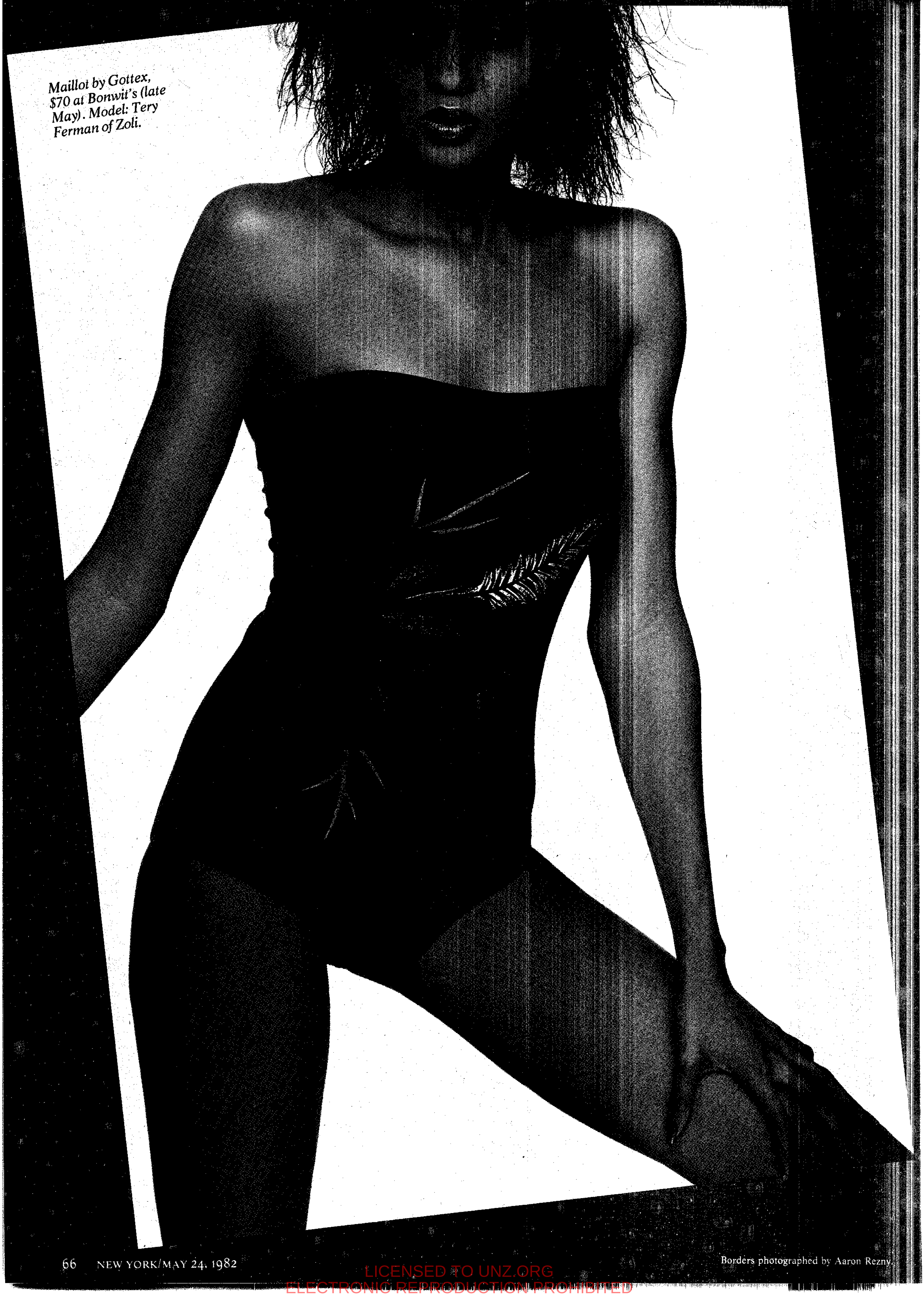


Photographed by James Moore



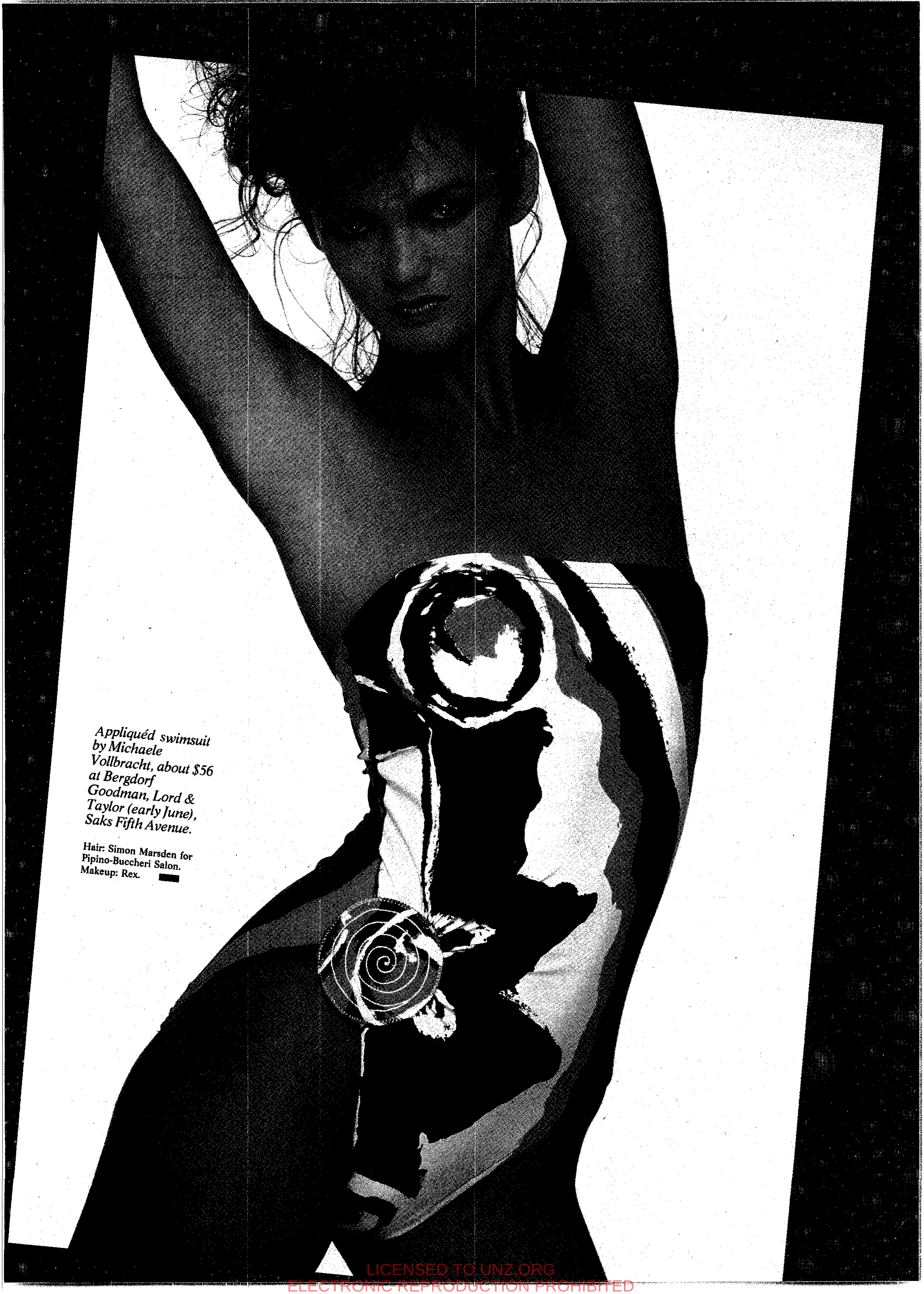
Maillot by Michaele Vollbracht, $50 at Bloomingdale's, Bonwit Teller (late May), Henri Bendel.

Forget about playing it safe with solids and stripes. Think South Pacific islands and lush jungle flowers, Gauguin fantasies and Dorothy Lamour movies. Flash through the water like some bright tropical fish. Plunge into summer.



Maillot by Gottex, $70 at Bonwit's (late May). Model: Tery Ferman of Zoli.

Borders photographed by Aaron Rezny.



Appliquéd swimsuit by Michaele Vollbracht, about $56 at Bergdorf Goodman, Lord & Taylor (early June), Saks Fifth Avenue.

Hair: Simon Marsden for Pipino-Buccheri Salon.
Makeup: Rex.

Movies/David Denby

SWEAT AND STRAIN

"...John Milius worships force, but he doesn't have the visual skills necessary to be a good fascist filmmaker..."

Pillow talk: *Arnold Schwarzenegger and Sandahl Bergman in* Conan the Barbarian.

STANDING AT THE EDGE OF THE SEA, HIS long hair blowing in the wind, Arnold Schwarzenegger exercises his herculean muscles with a heavy broadsword, and for a moment he looks happy, free, and proud—the only actor in the world who can move a broadsword around as if it were light as a rapier. But except for that one scene, Schwarzenegger glowers sullenly through **Conan the Barbarian,** his face nearly dead in the attempt to suggest the soul of a purely instinctual man, a noble brute who doesn't think. *Conan the Barbarian* turns out to be muscle-bound moviemaking—all grunt and sweat and grim ambition in the void. Were it not for heavy doses of violence, its lumpy narrative would put the audience to sleep. The movie is set in the mythical Hyborean Age, an unhappy time. People are hacked with swords, gouged with spikes, pounded with huge mallets; they are crucified, bludgeoned, and beheaded—and probably bewitched, bothered, and bewildered too.

The man with the grim ambitions is writer-director John Milius, intellectual apostle of violence, the author of the repellent *Life and Times of Judge Roy Bean* and *Magnum Force,* director of *The Wind and the Lion* (not a bad film) and the bizarre metaphysical surfing movie *Big Wednesday.* Milius, who co-wrote the screenplay of *Conan* with Oliver Stone, begins his $20-million epic of the pagan age with an alleged quote from Nietzsche ("That which does not kill us makes us stronger") and a burst of drums and trumpets from composer Basil Poledouris. As we watch the inevitable sword-forging scene, a guttural voice intones something like "Know, O prince, that between the years when the oceans drank Atlantis and the rise of the sons of Aryes . . ." Not two minutes into the movie and already Milius is pumping iron.

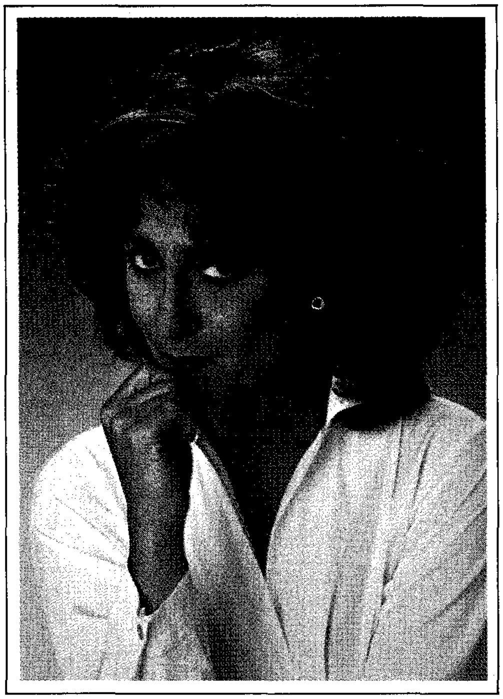
Why the Wagnerian emphasis? Conan is a completely synthetic pop creation. Invented by Texas-born pulp writer Robert E. Howard in 1932 and resurrected in recent years in countless paperbacks and comic strips, the sword-swinging superman has won a large and, I suspect, essentially amused following in the United States and France. But Milius takes him very seriously indeed—he treats the material as solemnly as if it were an authentic Norse myth or Icelandic saga. Yes, *Star Wars* also had its medieval overtones, its grandiloquent passages and mumbo jumbo, but George Lucas gave the story a parodic edge—he let you know you were watching pop, and so, depending on age and inclination, you could enjoy *Star Wars* either as romantic adventure or as mass-culture parody.

If Milius were working with the solid narrative provided by the anonymous authors of *Beowulf* and *The Song of Roland,* his heavy-handedness might not be so damaging—the original material might carry him through. Working with a pop pastiche, however, Milius hasn't *got* much of a story, and he provides little narrative energy or rhythm of his own. The movie comes in blocks, each in a different style, with lots of murky, brownish photography in between. In the first block, Milius synthesizes imagery out of Eisenstein (*Alexander Nevsky*) and Kurosawa (*Seven Samurai, Throne of Blood*): Iron-helmeted men on horseback gallop through the snow into a small village, killing, burning, plundering. Their leader, Thulsa Doom (James Earl Jones), a black-suited icon of evil, steps off his horse in front of the infant Conan and his beautiful blond mother. Portentous, silent pauses ensue while James Earl Jones puffs his cheeks like a giant bullfrog. And then—whap! Jones swings his sword, and off comes the beautiful blond head. But even in the movie's pop sadistic terms, this makes no sense. Why doesn't he take her into captivity?

Raised as a slave, Conan develops his huge muscles by pushing a millstone for years (he's tortured into a perfect body, an odd erotic notion). In the *Spartacus* section, he's outfitted as a gladiator and thrown into pits for mortal combat. Asked what matters in life, poor Schwarzenegger, sitting on a platform with a helmet drawn over his nose, is required to say, "Crush your enemies—see dem driven before you, and to hear der lamentations of dair vimen!" Set free by his keeper, he wanders across the featureless plains until he sees a temptress in furs lounging at the doorway of her hut like a twenties hostess. When Conan makes love to her, she has a snarling, shrieking orgasm and literally catches fire.

The grim inanity of all this is relieved somewhat by the appearances of Sandahl Bergman, a blond dancer with a gleam of wit in her eye (Bergman seems to know the movie is silly), and Gerry Lopez, a former surfing champ and buddy of Milius's. It's not quite clear what either is doing in the movie, but they become Conan's sidekicks, and

Elizabeth Ashley talks about her 'first time.'



ASHLEY: My first time was on the 'red-eye' from LA to New York.

INTERVIEWER: I had no idea you could get Campari on airplanes.

ASHLEY: Well, only on some U.S. airlines. But I'm told you can get it on most European flights. They're really much more cosmopolitan.

INTERVIEWER: Well, what was it like?

ASHLEY: It wasn't sweet. On the other hand, it wasn't really bitter. I guess bittersweet is the only way to describe it.

INTERVIEWER: Really? Tell me the whole story.

ASHLEY: Well, I was restless...couldn't sleep...didn't feel like reading. Then, somewhere over the Rockies, the man next to me turned and said, "Look, as long as you can't sleep, how'd you like to try something really different?"

I figured, oh, what the heck, why not.

So he turned off the reading lamps, called for the flight attendant, and ordered Campari for two.

Let's see, I had Campari and orange juice, and he had Campari and tonic.

INTERVIEWER: You certainly have a memory for detail. Then what?

ASHLEY: I guess I'm known for speaking my mind and about half way through I just had to tell him the truth.

INTERVIEWER: What did you say?

ASHLEY: "Is this it? Is this what all my friends are raving about?"

INTERVIEWER: Was he offended?

ASHLEY: Not at all. He just smiled and said, "Miss Ashley, most people feel that way their first time. But like a lot of things, it gets better and better."

You know, he was absolutely right. The second time was wonderful. And now I just love it...there are so many interesting ways to enjoy Campari.

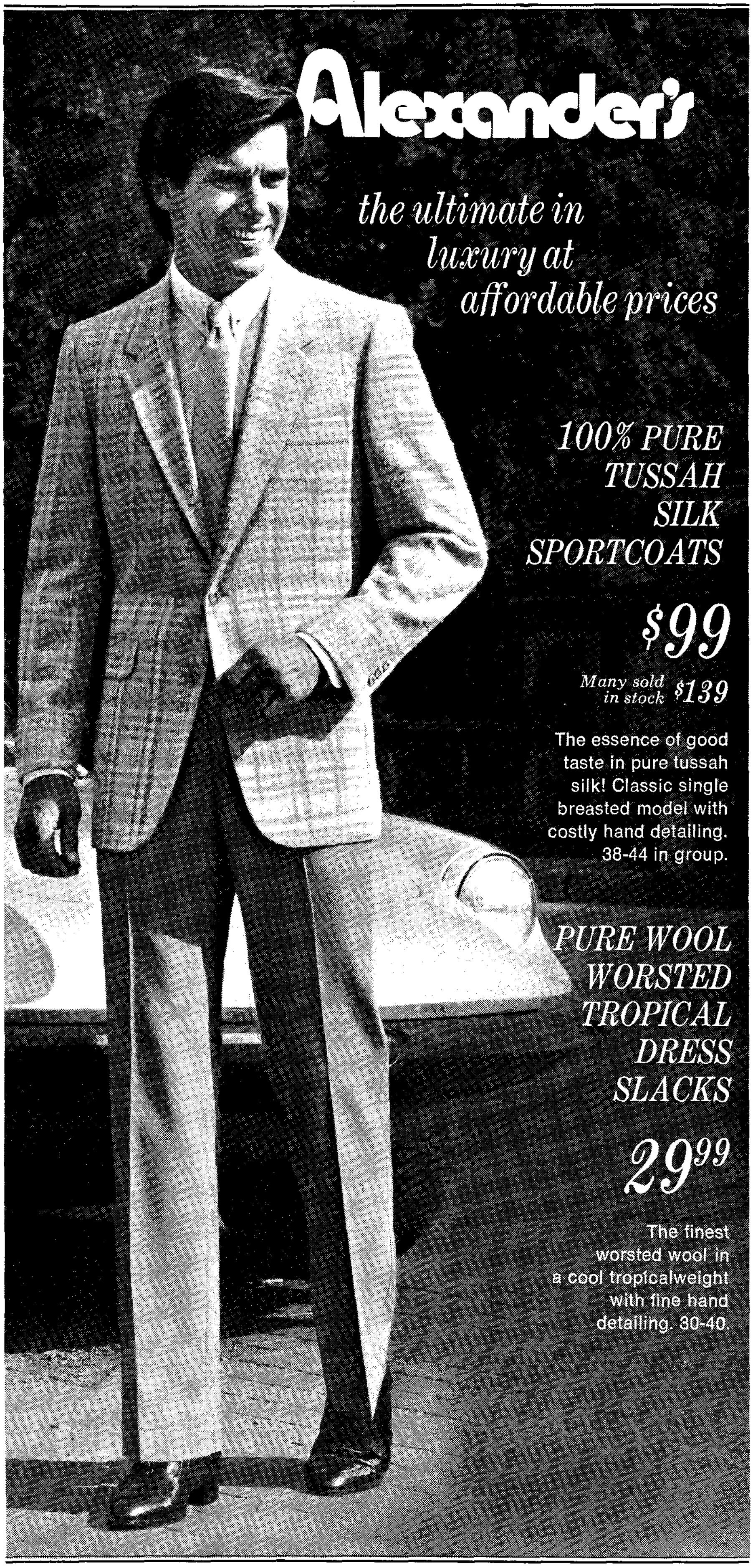
INTERVIEWER: Yes, I'm sure. By the way, whatever happened to the man on the plane?

ASHLEY: That's my one regret. I just wish my second time could have been with him. I feel I owed him that much.

©1981—Imported, prepared and bottled by Austin, Nichols & Co., Lawrenceburg, KY. 48 proof bitter liqueur.

ITALY
CAMPARI
MILANO

CAMPARI. THE FIRST TIME IS NEVER THE BEST.


Alexander's
the ultimate in
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affordable prices
100% PURE
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Many sold in stock $139
The essence of good taste in pure tussah silk! Classic single breasted model with costly hand detailing. 38-44 in group.
PURE WOOL
WORSTED
TROPICAL
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The finest worsted wool in a cool tropicalweight with fine hand detailing. 30-40.

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WORLD TRADE CENTER, KINGS PLAZA & PARAMUS STORES.

Milius shifts to a *Thief of Baghdad* imitation, with cluttered, schlocky interiors and an appearance by a bearded, sorrowful Max von Sydow in a sequence obviously cut down from something longer. After much searching, Conan finds Thulsa Doom on a mountaintop presiding like Jim Jones over a multitude of gentle followers ready to kill themselves at his command; one of these flower children, a man in priestly raiment, makes advances to Conan and gets bashed for his trouble. (Was Milius saying "Hands off!" so we wouldn't find something odd in his adoration of Arnold's giant pecs?) Through all of this, Milius never finds a consistent tone or style. The dreary, uninvolving narrative lurches from brutal "realism" to cruddy oracular pomp to zippy fantasy to Christian and phallic symbolism. In brief, Milius worships force, but he doesn't have the consistency or the visual skills to be a good fascist filmmaker.

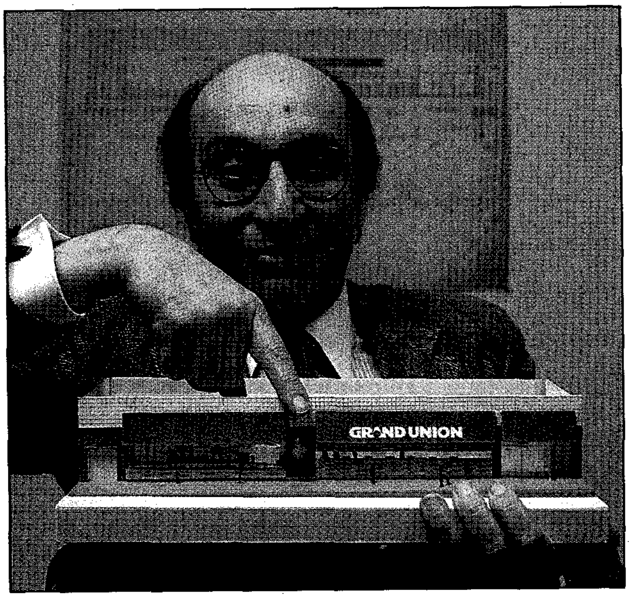
Arnold Schwarzenegger may come out of this thing a star, but he still looks silly. Body-building, the only sport entirely aesthetic in its aims, has its embarrassing side: The body-builder trains for years, puts himself through hell, and finally displays his abilities not by running or throwing or even lifting but by greasing up and posing. In the world of immense oily thighs, Schwarzenegger's cool was that he was smart, even hip. By making him silent—an elemental brute—Milius takes away the one quality that redeems those alarming, undulating piles of flesh. He turns Schwarzenegger back into nothing more than a large piece of sculpture, the Steve Reeves of the eighties.

THE TWO SISTERS IN **Marianne and Juliane,** a new work by West German writer-director Margarethe von Trotta, grew up in a stern Protestant household during the fifties (a period known among German leftists as "the leaden time") and decided, as they might put it, to take some responsibility for the future history of Germany. By the seventies, Juliane, the more rebellious as a child, has decided to work within the system as a feminist-magazine editor, while Marianne has become a violent terrorist, imprisoned for her acts. Von Trotta tells the story of their obsessive, quarrelsome relationship from the point of view of Juliane, who devotes her life to her stunningly rude, arrogant sister. The center of the movie is Juliane's repeated pilgrimages to Marianne's prison, where the two meet in mortal combat that takes its unrelenting vehemence from love. Von Trotta is a zealot so eager to tell harsh truths that she approaches movies as a ritual of purification, but **Marianne and Juliane,** while not exactly enjoyable, is an honorable, unsentimental work that wins one's respect. ■

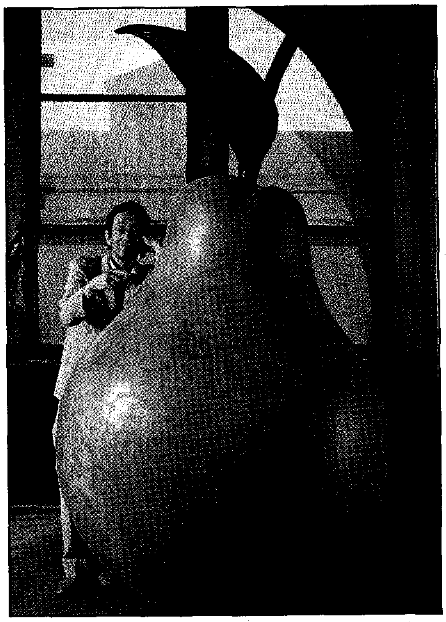
Cityscape/Carter Wiseman

A SUPERMARKET WITH STYLE

"...Milton Glaser's renovation of an East Side Grand Union is intended to restore the primal delights of shopping..."



Antidote for anomie: *Glaser with model, Steckel with pear.*



THE SUPERMARKET IS ABOUT AS CLOSE as one can come to an all-American shrine. Those long aisles—brooking no steps or curves—are the comestible equivalent of the great interstate highways. The shelves, stocked with seemingly innumerable brands and cuts, offer edible proof of the country's bounty, not to mention a potent symbol of freedom to choose and consume as one sees fit, whether it be anchovies or ideologies. When you sat as a child with your legs threaded through the holes of that shopping-cart tailgate, did you think paradise looked much different?

But, along with the bounty, probably the most striking ingredient of the supermarket is boredom. Picking among all the tins and boxes induces a form of stupor. How often have you come upon a fellow shopper staring dumbly at the Heinz varieties, blissfully unaware that his cart is parked precisely so that no one else can pass? Call it Red Apple slow-step or A&P anomie. It's not for Grand Union, the New Jersey–based chain that has seventeen stores in the city. This week, the company is completing the renovation of its 31-year-old branch on 86th Street between Second and Third Avenues, a renovation intended to reawaken the urban shopper to the primal delights of the marketplace.

The 86th Street Grand Union is the first major city variation on a series of designs set in motion nearly four years ago in suburban branches. In 1978, Sir James Goldsmith, the English financier who had recently acquired the Grand Union chain, decided to give it a new look. Instead of choosing an interiors specialist or an architect, the owner turned to Milton Glaser, the graphic and industrial designer who, with editor Clay Felker, created the original *New York* Magazine. Did Glaser know anything about supermarkets? No, but he is a fancier of fine foods and a seasoned traveler, with a fondness for the bustling markets of Europe, particularly those in Bologna and Barcelona. He was also struck by the growing popularity of local gourmet shops such as Zabar's and Dean & DeLuca, and the gap between them and the traditional supermarket. His amateur status in the field presented no problem to either designer or owner. "If you always operate out of expertise, you always get the same answers," says Glaser. "Let's build it," said Goldsmith.

The hybrid nature of Glaser's $1-million project is clear from the façade of the low-rise building. A narrow band of windows running roughly half the width provides no more than a glimpse of the more routine elements of the store: the aisles and the checkout area. The left-hand side of the building has much larger windows, which give passersby a full view of the colorful hurly-burly of the gourmet and delicatessen section, where the butchers and bakers producing their fare to order are transformed into actors in a new form of street theater. The normally flat roofline of the standard supermarket is here mitigated by a row of white industrial "hoop" lamps, and much of the façade is spanned by an awning that can be lit from within so that it glows at night. Bolted to the street wall is a giant fiberglass pear by sculptor Jordan Steckel. ("It could have been a banana," says Glaser, "but I wanted something green, to match the awning.")

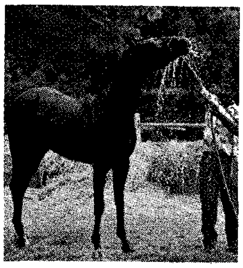
Inside the building there is much that is familiar, starting with the standard set of parallel aisles to one side. But the effect is softened by some graphic fine-tuning. The usual overhead signs telling what is to be found in which aisle have been embellished with color photographs of the products, many of which are packaged in Glaser designs. (The house lasagna has a picture of the pasta wrapped around the box, making it appear to be the real thing on the shelf.) Wood trim along the walls and at the checkout counters relieves the inevitably institutional impact of enameled steel.

The real fun of the store begins as one moves toward the opposite end of the aisles, where the space opens out into something very different from the ordinary supermarket. Here there are plastic tanks containing trout and lobsters swimming in something close to their natural habitat. There is a meat counter where butchers will trim a steak to a size they may be out of in the ready-cut department. Next to that is a "scratch" bakery, where assorted loaves and pastries are prepared from the raw materials (and the ventilation has been adjusted to let the odors permeate the

Photographs by Wolfgang Hoyt/ESTO.

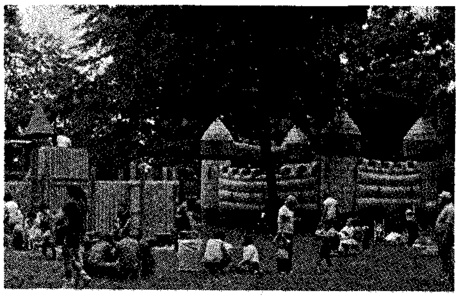
BELMO
WHERE IT PAYS TO

TAKE A MORNING TOUR BEHIND THE SCENES. Breakfast at Belmont. Witness some of the world's most famous Thoroughbreds training for their races. As the rising sun burns away the morning mist, you can enjoy a hearty low-cost breakfast, tour the backstretch area, visit the barns, come to the horse clinic and learn about a day in the life of a Thoroughbred. Any day (except Tuesday) from 7:00 a.m. to 9:30 a.m. It's free.



TAKE A COURSE ON THE COURSE. Every race day at 12 noon, the Paddock Club meets. It's free. Hosted by Harvey Pack, this is where you can get the lowdown on the first daily double. Harvey analyzes the day's entries.... and tells you who's hot and who's not.

A PLACE FOR KIDS TO HORSE AROUND. A special playground just for kids. It's spacious, fun, and different. And while you're following the Thoroughbreds, your children can feed the swans and ducks that grace the ponds.



THERE'S ONLY ONE PLACE TO BE BEFORE A RACE: THE PADDOCK AREA. The Paddock Area—this is where the horses are saddled and judged up close by you. This is the place you can determine how a horse will run simply by watching him walk.

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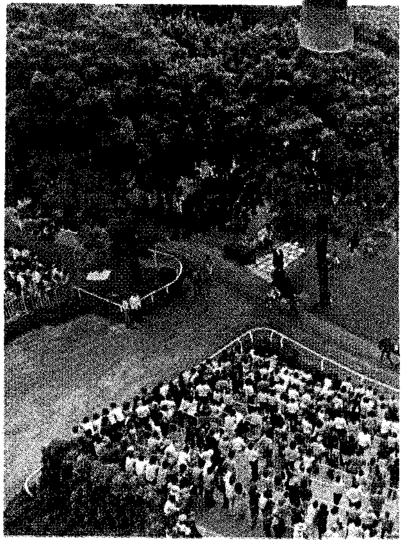

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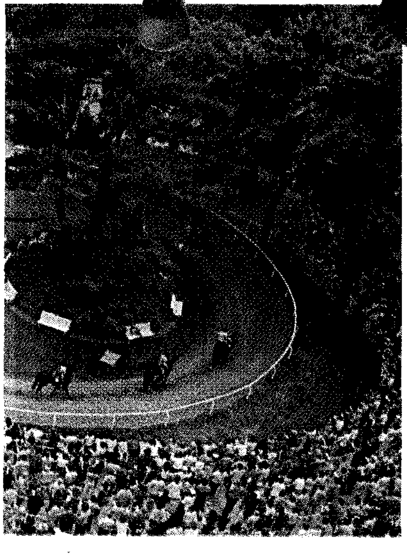

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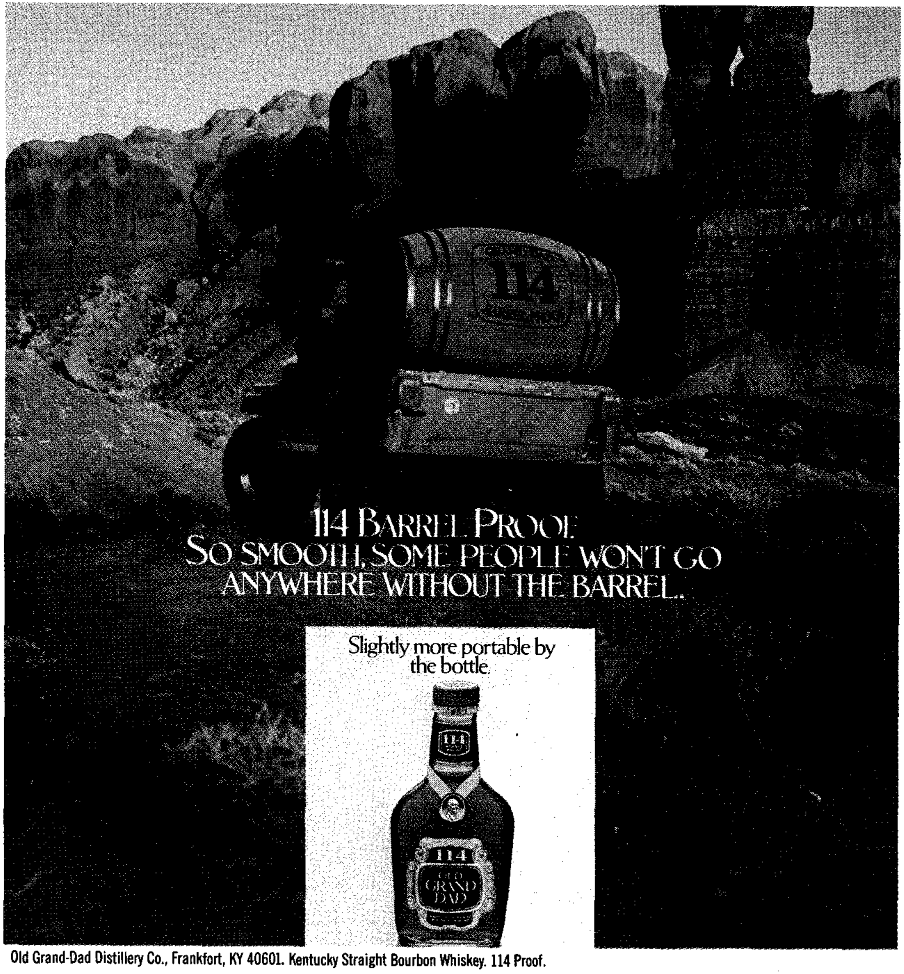
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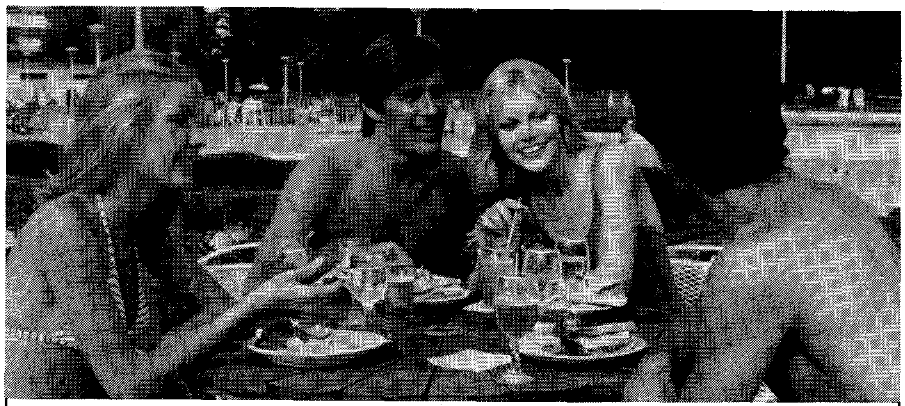

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store). A "cheese island" lets customers sample the goods in the round.

None of this is anything we haven't seen in the snappier food boutiques of SoHo or the Upper West Side. But it is the first time that croissants have coexisted with no-frills beans, and in a setting that puts under one roof the irregular comings and goings, tastings and squeezings that have drawn so many New Yorkers from stalls of pre-packaged perfection to, for instance, the redolent bins of Korean vegetable markets. And it is all spiced with deft design touches that remind us that shopping can be more than a chore: color-coded tags protruding from shelves to announce differing price levels for sale items, rubber-coated-wire bins to display various goods to best advantage, corrugated sleeves to enliven the look—and feel—of the store's plain steel columns.

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Barcelona it's not. But on 86th Street these days, at least you can pretend.

A Church With a Mission

LIKE SO MANY NEW YORK CITY RELIGIOUS institutions, the landmark Church of St. Vincent Ferrer, on Lexington Avenue at 66th Street, is having money worries. The 1918 structure, designed by Bertram Grosvenor Goodhue in a muscular Gothic style, needs repairs to its roof, stained glass, and stonework. Unlike so many religious institutions— most notably St. Bartholomew's (whose church was also designed by Goodhue), which wants to replace its community house, on Park Avenue, with a 57-story skyscraper—St. Vincent Ferrer is not turning to real estate to solve its problems.

Instead, the church has joined with a group of concerned New Yorkers in a broad-based fund drive to restore the ailing building. The campaign was launched with a cocktail party last week at the Sign of the Dove organized by St. Vincent Ferrer parishioners Austine Hearst, wife of publisher William Randolph Hearst, and Anna Murdoch, wife of publisher Rupert Murdoch, and attended by guests who ranged from Roy Cohn to Andy Warhol. The goal of the drive is $2 million; so far, the friends of the church have collected $250,000. Clearly, there are more solutions to the problems of saving New York's best religious buildings than putting more buildings on or over them. ▬

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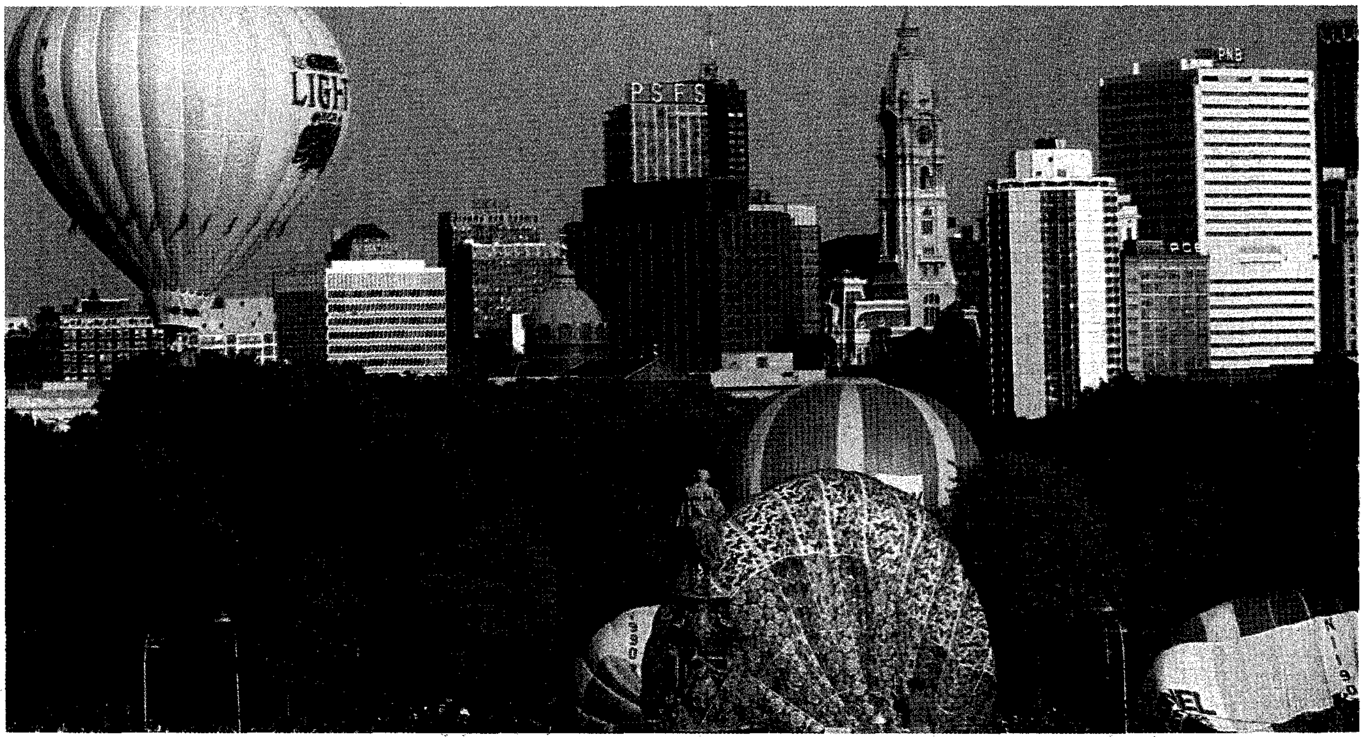

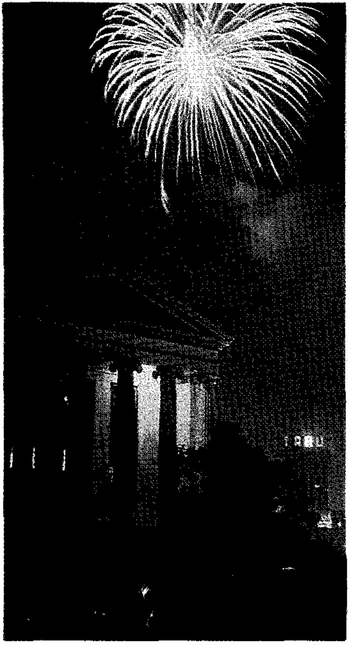

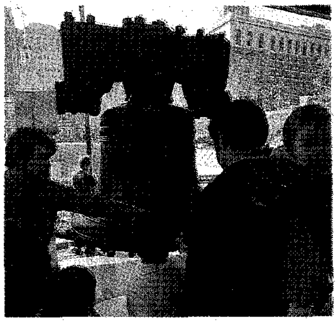

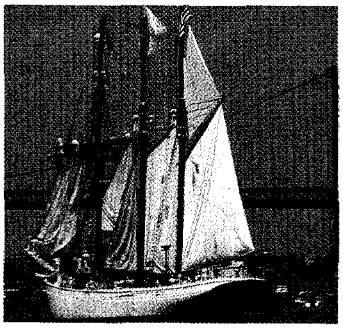

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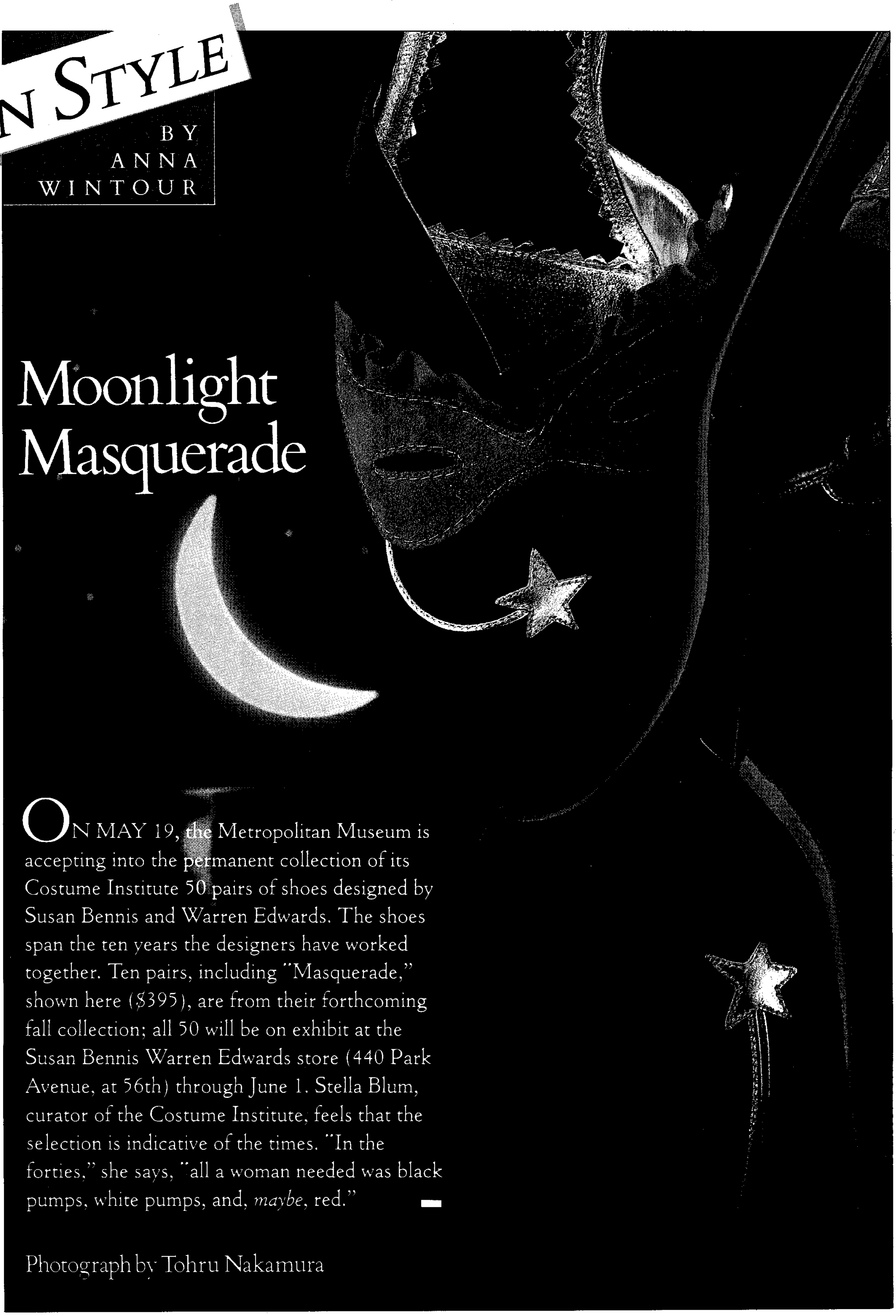

On May 19, the Metropolitan Museum is accepting into the permanent collection of its Costume Institute 50 pairs of shoes designed by Susan Bennis and Warren Edwards. The shoes span the ten years the designers have worked together. Ten pairs, including "Masquerade," shown here ($395), are from their forthcoming fall collection; all 50 will be on exhibit at the Susan Bennis Warren Edwards store (440 Park Avenue, at 56th) through June 1. Stella Blum, curator of the Costume Institute, feels that the selection is indicative of the times. "In the forties," she says, "all a woman needed was black pumps, white pumps, and, *maybe*, red."

Photograph by Tohru Nakamura

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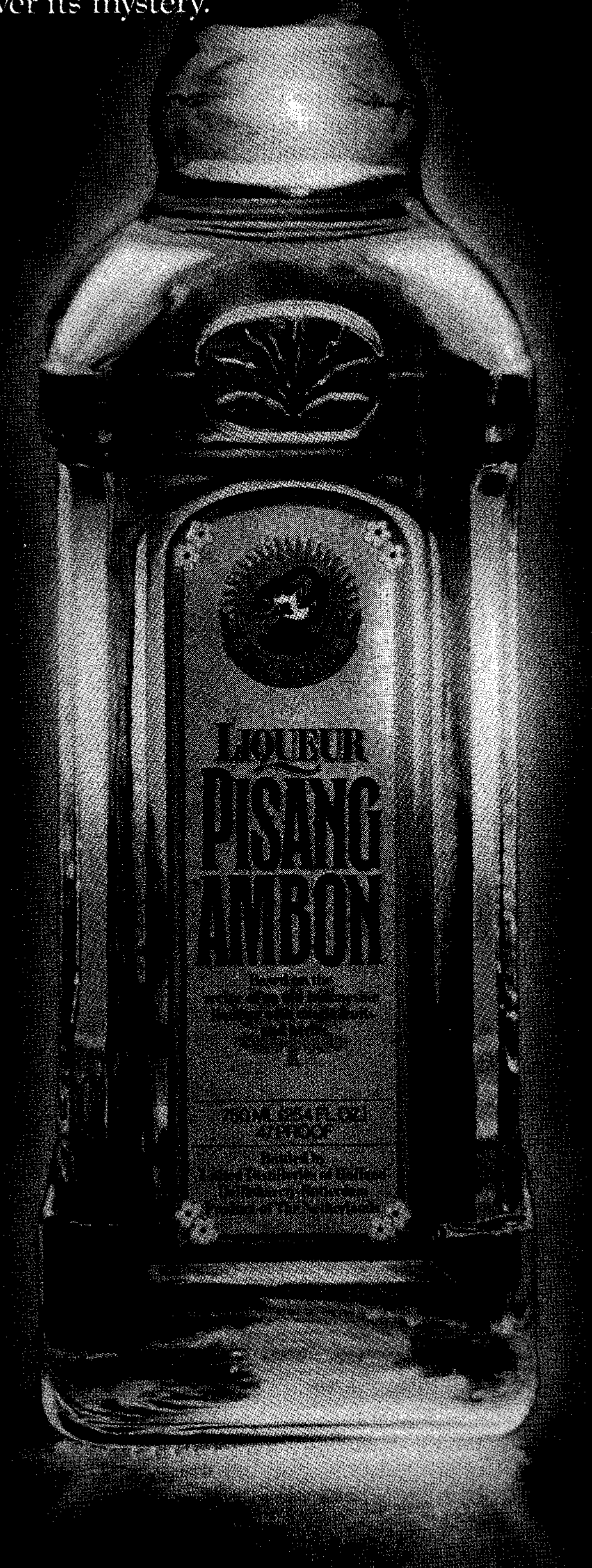


Books/Auberon Waugh, John Simon

THE AWKWARD AGE

"...No longer a Bright Young Thing, not yet a Naughty Old Man, Vidal wobbles indecisively between the two roles..."

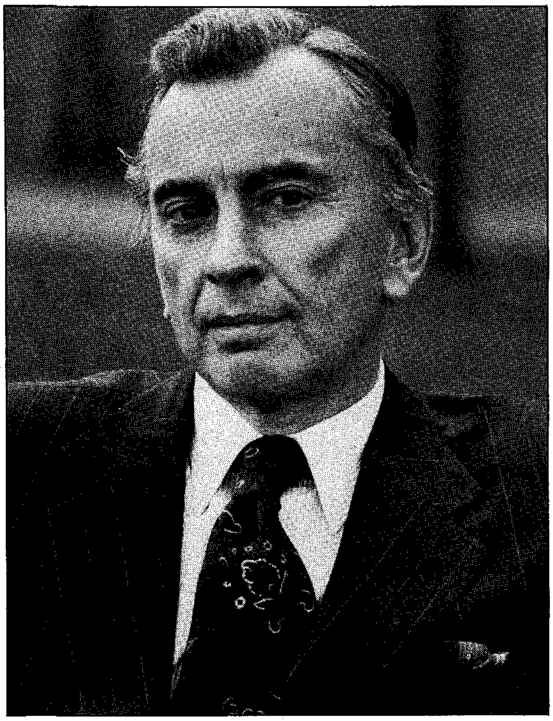
The Second American Revolution and Other Essays (1976-1982), *by Gore Vidal. Random House; 278 pages; $15.*

GORE VIDAL IS 56, RATHER A DIFFICULT age for an *enfant terrible*. When he is over 60, we can pretend not to notice the knobbly knees under those risqué short pants, say what a marvelous character we have here, so young at heart, laugh faithfully at the old jokes, and think it rather cute that the old boy still preens himself in front of a mirror, shows us his best profile, and expects us to take an interest in his sexual activities.

This volume of "essays"—that is, warmed-up newspaper and magazine articles—covers an awkward transitional period for the writer. No longer quite able to pass himself off as a Bright Young Thing, and still short of being accepted as a Naughty Old Man, he wobbles indecisively between the two roles, now cocking a snook at organized religion, now flirting despondently with women's liberation. What were once amusing, paradoxical, even daring attitudes now seem tired and cheap—his hatred of the Christian and Jewish religions, his identification of the family as the central institution for oppressing the masses in contemporary society. His problem is really very simple: that he prefers sex with his own gender, and most people don't. Some people disapprove of homosexualism, but by no means does everyone, and one would have thought there were enough gays in America to keep him happy without trying to annoy and provoke everyone else.

Vidal's obsession with homosexuality has made him not only an unreliable witness but also a bore. Thus, for Vidal, Edmund Wilson is discredited as a critic because in a throwaway line he once doubted whether a homosexualist could ever be a great literary artist. Joseph Epstein, who once wrote, "If I had the power to do so, I would wish homosexuality off the face of the earth," is assumed to be urging the physical liquidation of all homosexualists. Vidal concludes hysterically, "Since these [Jews] are going to be in the same gas chambers as the blacks and the faggots, I would suggest a cease-fire and a common front against the common enemy."

One might forgive this babyishness as part of a self-defensive polemic if the same hysteria did not color all his judgments. He solemnly informs us that Christopher Isherwood is "the best prose writer in English," and that *Christopher and His Kind* is among his "best books." These opinions simply aren't worth the paper they are printed on. Isherwood's prose has never advanced beyond that of the boyish letter writer; *Christopher and His Kind* is among the most nauseatingly dishonest books written since the war.



Vidal: *Still an urchin underneath.*

Having established Isherwood and W. H. Auden as being among the Good People, Vidal proceeds to a more general exculpation:

"With Auden, [Isherwood] emigrated to the United States just before the war began, and there was a good deal of bitter feeling at the time (they were clumsily parodied by the unspeakable Evelyn Waugh in *Put Out More Flags*)."

It is untrue that there was "bitter feeling" about their behavior. The few people who noticed that they had scuttled off found it uproariously funny. The two had been among the more strident spokesmen for anti-fascism before it began to look like war. Isherwood later explained that he could not bear the thought of injuring his Berlin boyfriend, Heinz, even if he had become a Nazi, but there were plenty of non-combatant roles for him if he had chosen to stay. The plain truth is that he and Auden had decided we were going to lose the war and were overtaken by a blind funk.

Many people nowadays claim to find cowardice endearing, but Vidal does no service to charity or truth by pretending it was anything else. Under the circumstances, I should have thought that Evelyn Waugh was doing them a kindness by finding their behavior funny. But Vidal does not allow us to laugh at homosexualists, even if the humor has nothing to do with their homosexuality.

It is sad to see Vidal lose his humor with his sense of proportion. Just occasionally a good joke escapes through the bellicose whining. It was quite funny to treat Hilton Kramer—who "disapproves" of [Garry] Wills and me because we are not Jewish"—as a hotel. One of his silliest pieces, "Sex Is Politics," contains a very good line where he is describing a television interview: "All the while, we spoke of Important Matters. I said that I did not think it a good idea for people to molest children. This was disingenuous. My secret hero is the late King Herod."

There is still an urchin underneath this vain, posturing man, but until he can forget that he is a homosexualist and remember that he is a member of the wider, heterosexual family he won't have much of a message for the rest of us. He has excellent things to say about academic criticism and the modern novel, and it is a pity that one has to discount most of his judgments on the grounds of partisan pleading. Perhaps after his sixtieth birthday he will grow up a little. **—A.W.**

Auberon Waugh, a novelist and critic, writes a book-review column for the Daily Mail *and a political column for the* Spectator.

Photograph © 1982 by Thomas Victor.

An Abyss Deep Enough: Letters of Heinrich von Kleist, *edited, translated, and introduced by Philip B. Miller. E. P. Dutton; 297 pages; $16.95.*

HEINRICH VON KLEIST (1777–1811) WAS one of Germany's greatest and most original writers of short fiction and drama. Why, then, is he so little read and performed in non-Germanic countries? Although his themes—the desperate need to find oneself, the hardships of the journey to the center of one's being, the near impossibility of coming back alive and having anything to show for it—are as modern as can be, nothing outside of great lyric poetry so defies translation as Kleist's prose. The German sentence lends itself notoriously to extension, but Kleist has stretched and tautened its bow to the point where one is almost afraid that it will end not with a period but with an arrow in one's throat. Yet the content of the sentence, heightening the tension, is likely to be some simple, intimate truth looked straight in the eye. It is, as H. H. Holz has noted, the syntax of a poet who demands of language the ultimates of sobriety and frenzy.

In the drama—and Kleist's short life and even shorter writing career were good for eight plays, of which five are immortal—this tempest-tossed genius undertakes the superhuman; as Rolf Michaelis remarks, "The impossible is attempted: to represent the failure of language in spoken dialogue." That applies even to such fictions as "Michael Kohlhaas" and "The Marquise of O..." and certainly to such plays as *Penthesilea* and *The Prince of Homburg.* These and other works have been available in English translations of varying veracity, but it remained for Philip B. Miller to bring us a generous selection from Kleist's letters, essays, and anecdotes (understandably admired by Kafka) entitled *An Abyss Deep Enough.*

The letters become, as supplemented by Miller's notes and comments, a foreshortened but highly suggestive account of Kleist's matchlessly painful, heroic life. That life—after failure in military, diplomatic, civil-service, literary, and amatory careers—ended, at age 34, in a double suicide with an incurably ill young woman. As Kleist said in one of his suicide notes, "The truth is, there was no help for me on earth." (How much better, alas, even that spare, stark utterance sounds in the more solemnly cadenced German!) But there is insight and help for all of us in these letters by a literary master, written in large part before or after nurturing any hope of success as a writer, so that they reach out for present communication rather than posthumous publication.

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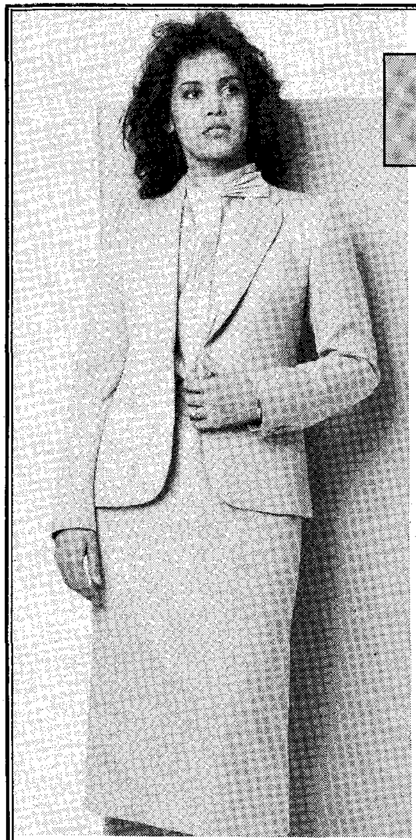

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idealism nor in Romantic irrationalism, neither in science nor in art, neither at home nor abroad, neither in friendship nor in hetero- or homosexual love. This brilliant, maddened man's failures read like a reverse *Bildungsroman*—more exactly, the story of an education in despair. "My fate is to live and die a student," the young Kleist perceives, but of what? He tells his patient fiancée that in five . . . no, six . . . no, ten years he will be able to marry her; all he needs to be happy is freedom, a home of his own, a wife. This trinity changes, next, to tilling a field, planting a tree, begetting a child. Then two grander elements sneak in: Kleist will gladly die after achieving "a child, a beautiful piece of writing, and a great deed." By 1803, upon laboring 500 "consecutive days, with most of the nights thrown in," on a never-to-be-finished play, his wishes are down to a modest *one:* to complete the play, after which heaven may do with him as it will.

Terrible are his outcries: "Ah, how empty and desolate and sad to have outlived one's own heart!" "Ah, this inborn vice of mine never to be able to seize the moment, and always to live in a place where I am not, and in a time that is either past or not yet come." He concludes, "I am some sort of failed genius, but failed not in their sense, but in my own." Or: "It was hell that gave me this half-talent . . . heaven grants a whole one or none at all." "I write only because I cannot stop," he laments. For he cannot express his inner world: "We have no medium for such expression. . . . Language, the means we do have . . . cannot limn the soul." Finally, "life holds nothing nobler than this: to be able to throw it away with a noble gesture." He rebukes one friend with "Who would wish to be happy in this world! Fie! You should be ashamed," and consoles another with "Not even the best is worth the regretting!"

His magazine and newspaper publishing ventures fail, his published fiction has little reverberation, his plays flop and he doesn't even see them done. But, to the end, he keeps writing his dazzling anecdotes and essays, in one of which he elaborates superbly on the Horatian theme that stylistic virtues "would best have proved their value if you had failed to notice them at all." In another, he defends the paradox that puppets are greater dancers than ballet stars. In a third, he argues provocatively that the artistry of an experienced old singer more than makes up for the decline of his voice. Kleist did not live to acquire such experience, but his young voice is among the most penetrating, moving, and revealing—even if language is only that "something more coarse" with which "like certain volatile . . . chemical substances" thought must be combined "in order to appear." **—J.S.**

Art/Kay Larson

NAM JUNE PAIK'S ZEN VIDEO

"...Paik's work has given video artists hope that a merger of art and entertainment is at least theoretically possible..."

THOSE WHO THINK THEY KNOW HOW much they hate video art may discover that **Nam June Paik**'s video wizardry at the Whitney Museum is a lot more entertaining than *The Love Boat*. More essential, too. Paik has found exactly the right niche for TV—as a bit player in the larger drama of his Zen improvisations. The Whitney's one-and-a-half-floor retrospective is pure, classic Paik: There is the fabled *TV Garden*, a sunken tropical jungle of potted palms and rubber trees interspersed with color TV's blooming among the greenery like parasitical flowers. (The *Garden* was shown first at the Centre Pompidou, in Paris, and later as a U.S. entry in the São Paulo Bienal, in Brazil.) There is *Moon Is the Oldest TV*, a line of monitors on which a globe of light waxes and wanes with characteristic Paik-like serenity. And there is *Video Fish*, a row of real aquariums holding real goldfish and guppies backed by a row of TV screens showing tapes of swimming fish.

"I use technology in order to hate it more properly," wrote Paik in the early seventies. Since the exhibition should convince his audiences to "love it more properly," Paik has efficiently proposed the proper love-hate relationship between video artists and their medium. *Video Fish* is a terrific example of this ambivalent rapport: At first one's sympathies are all with the fish; television is just a glaring intruder into a sublimely harmonious natural world that might as well be the primordial sea, life's bridal bed. Gradually, however, guppies and goldfish get a bit boring. Then one notices that the tanks themselves act as lenses, or real-life filters, for the images of the technologically generated fish. But the technological fish were filmed while swimming around in their real-life tanks. Finally one realizes that Paik has set up the fish and their doubles in a symbolic symbiosis that brilliantly describes the narcissistic entanglements of the human race and its inventions.

No video artist has been so honored in New York before. But then Paik is both father and godfather to artists' video—both inventor and (through his help to other artists) counselor to the field. Video shares its technologies with television, and subscribes to some of the cathode-ray tube's limitations as well. But Paik made his first works for the tube in 1963, a decade or more after his experiments with synthesized electronic music, and after the neo-Dada Fluxus performances that first brought him attention in Europe. Fluxus is Paik's intellectual home—appropriately, since the movement is pure idea that occasionally touches to earth in the form of an event or a shaggy-dog assemblage, somewhere on the outer edge of subterfuge. Nobody has ever really defined this fifties phenomenon, except to point out the catholicity of its membership: Joseph Beuys, Yoko Ono, Dick Higgins, George Brecht, Ken Friedman, Wolf Vostell, George Maciunas, and Alison Knowles; in other words, writers, artists, new-music advocates, merry pranksters, and propagators of the sorts of performances in which Paik used to smash violins and beat his piano with his head.

GLOBAL GROOVE

Art in flux: *from* Global Groove *in the Whitney retrospective.*

No antics make their way into curator John G. Hanhardt's show, although the catalogue does document a number of Paik's Fluxus episodes, including the legendary concert in which Paik snipped off John Cage's tie. Since the show is not a summary of Paik's career but a declaration of video's accountability to the public, the emphasis on what looks best to a general audience is perhaps not so misplaced. Video hasn't fared well in the past few years. Artists are still making it, but fewer people are watching. (Even art professionals tend to stare hard in the opposite direction, exhausted by the proliferation of "if"s and "when"s in video artists' dialect.) Some of video's isolation is commendable—commercial TV is probably hopeless, and artists who want to push the medium to its limits run up against audiences conditioned to monumental banality. But Paik's innovations aside, the field didn't really come into being until the late sixties and early seventies, when conceptualism, not Fluxus, provided the medium's rationale. Conceptualism demanded discipline; ironically, audiences began to drift away in the mid-seventies, just as video practitioners began to look for a wedge into more popular media—cable TV, for instance. Video resource centers such as the Kitchen and Electronic Arts Intermix, in New York, are now helping artists produce products aimed less at

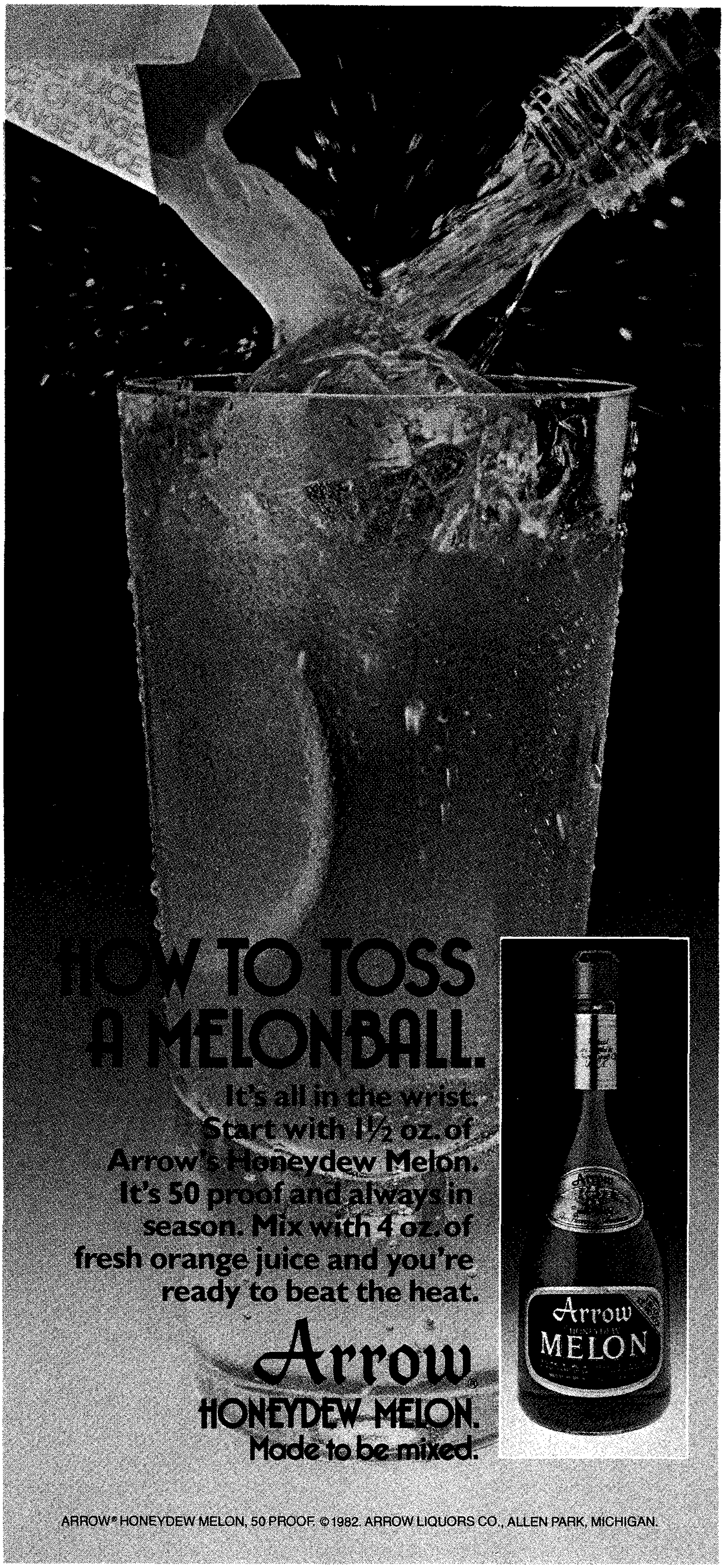
Photograph by Elliot Caplan.

the traditional "closed-circuit loop"—museums and university galleries—than at public-access programming, European television, P.B.S., and even prime-time TV. "There are a few more niches than there used to be," says the Kitchen's director, Mary MacArthur.

At the moment, "if" is still the dominant word. But MacArthur notes that a large number of the projects underway at the Kitchen are closer to Paik in spirit than they would have been even a few years ago. Artists are collaborating with performers: Robert Ashley is creating an opera for TV, with Peter Gordon, John Sanborn, and "Blue" Gene Tyranny, composed by Jill Kroesen and Peter Gordon; performance artist and painter Robert Longo is doing a movie; Joan Logue is producing 30-second slots for John Cage, Steve Reich; and so on. The most promising innovation is a videodisc machine—which cuts a "silver" video record and plays it back with a laser beam. Rock group Blondie has already cut a performance disc, and both artists and musicians will no doubt follow its lead. Paik worries that lack of support for "pure" video will drive artists into commercial production; he is already partly correct. But is a dose of innovation such a bad thing to introduce into the most mass medium ever?

For artists, getting access to the public imagination, however, may well be a lot harder than just making tapes for each other. In some cases, technology has invented new hardware (like the videodisc), but nobody has yet done much with the software; in other cases, artists interested in software have had to perfect their own hardware, only to find that their work can't be distributed because no one else owns the equipment. "It's like we're in the fourteenth century and someone has just brought out the printing press," MacArthur reasons. "Some people don't know how to read, and others don't even have a place to put a book." Paik has been artist-in-residence at P.B.S. in Boston and other stations, and the brilliance of his synthesizing, when allowed access to that formidable assortment of equipment, has given video artists hope that a merger of art and entertainment is at least theoretically possible. The Paik retrospective is being greeted with such enthusiasm because it seems symbolic of *arrival.*

Paik is also widely loved. "I can't tell you the number of times," says MacArthur, "that he has called me up to insist that I go see another artist's work." To carry the burden of being both father and godfather, the best choice in any case would have been Paik's small but sturdy shoulders. The Whitney's retrospective is not just well timed for his sake, but for that of a field most people thought they could get away with ignoring. (Through June 27.) ▬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A SHOSTAKOVICH MARATHON

"...Listening to the Russian's fifteen quartets is an exciting experience plotted by one of the century's great composers..."

BY THE TIME THE **Fitzwilliam String Quartet** reached the midway point in its Shostakovich cycle at Tully Hall, the small audience that had elected to run the full course began to feel very protective, even a shade indignant. Here were four enormously talented young British musicians playing their hearts out in an important segment of the twentieth-century string-quartet literature, never before performed in New York as a complete cycle, and only a handful of people seemed to care. When the Fitzwilliam brought its Shostakovich marathon to Montreal two years ago, word got out that something extraordinary was taking place, and attendance grew slowly to a sold-out finale. No such crescendo occurred in New York. Tully Hall remained less than half full for all five programs—a sad comment on a city that prides itself on being the most musically sophisticated in the country.

Possibly the prospect of sitting through so much challenging, unfamiliar music late in the season was too daunting for many tired ears. Besides, the Fitzwilliam has recorded all fifteen Shostakovich quartets for L'Oiseau-Lyre, and they can always be heard, more leisurely paced, at home. It might also be that many people still tenaciously cling to the myth, long prevalent in the West, of Shostakovich as a flag-waving Soviet toady, the creator of bombastic patriotic symphonies not much better than garish poster art. These are lazy and stupid excuses—listening to all the Shostakovich quartets, in close chronological sequence, is an exciting experience, an absorbing musical adventure plotted by one of the century's greatest composers. It may take some time, but surely these compelling works will one day be accepted as a body of work equal to the towering cycles of the string-quartet repertoire by Haydn, Mozart, Beethoven, and Bartók.

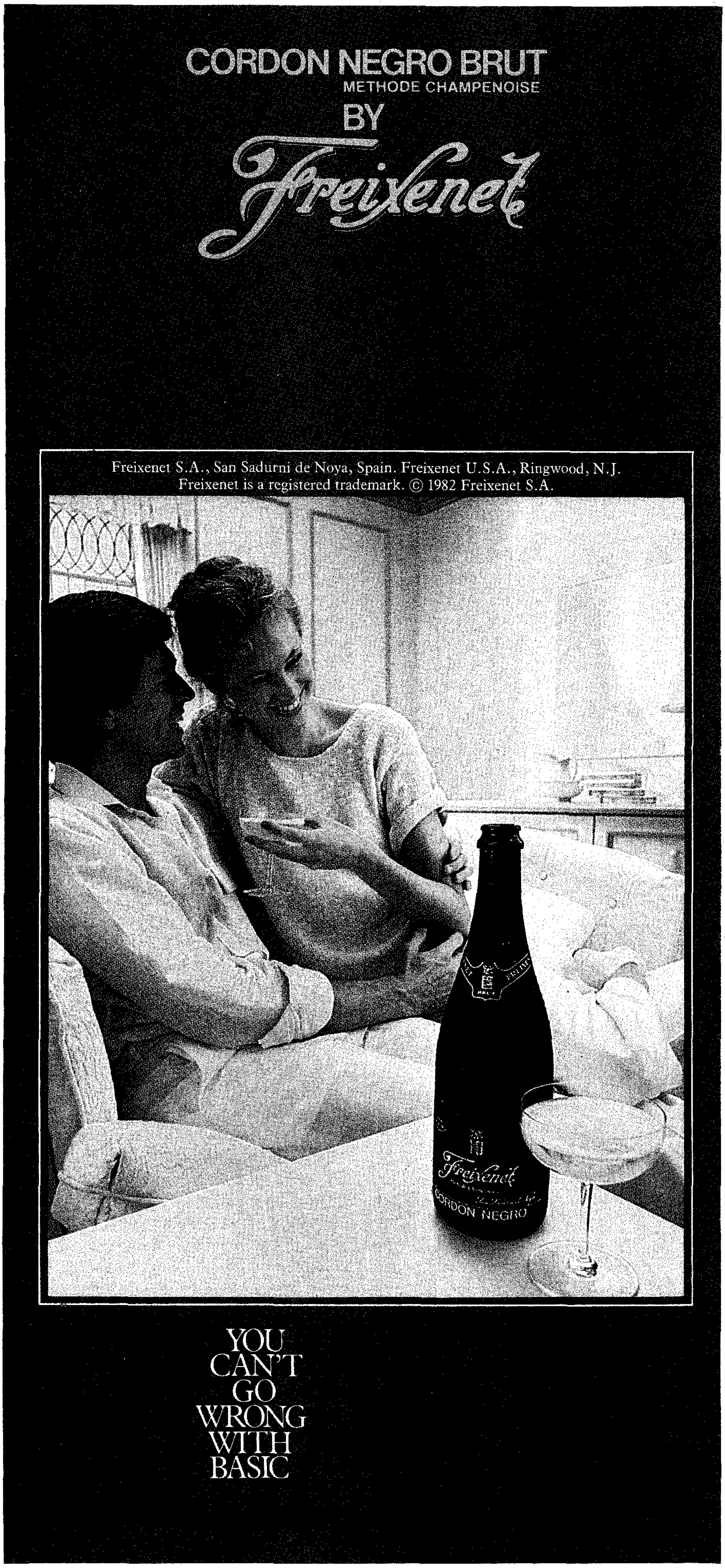
Unlike those imposing figures, Shostakovich came to the string quartet as a mature composer—his fifteen scores do not present the sort of steady musical development that we hear in the sixteen Beethoven quartets. The First Quartet appeared in 1938, when the composer was 32 and his years of youthful experimentalism were behind him. After that initial effort, Shostakovich became more and more preoccupied with the form, writing one quartet after another until he brought the series to a conclusion with the mournful and unbearably bleak No. 15, of 1974, the year before his death. Considering the composer's bitter life in Stalinist Russia and his shy, introverted personality, it is understandable why he would turn so often to this intimate and abstract musical medium to express his inner thoughts. In the string quartet, Shostakovich could be true to himself without toeing a party line or risking the government displeasure that so often greeted his public utterances in the symphonies, operas, and choral works. Here is a devastatingly personal, intensely articulate diary containing tender, yearning, sardonic, questioning, playful, and despairingly candid observations, all the more disturbing for being couched in a language neither excessively remote nor obscurely experimental.

The Fitzwilliam Quartet: *Deeply committed to the musical sense behind the notes.*

I had heard most of the quartets before, but only after I was exposed to all of them over a period of two weeks did the wide-spanning emotional range and technical mastery of this music register with full impact. Despite the sophisticated level of Shostakovich's musical argument, the works are nothing if not instantly accessible—each is firmly grounded in tonality with an identifying key signature, while the writing for stringed instruments makes few demands that go beyond Beethoven. This is conservative music by mid-twentieth-century standards, even in the late quartets, where the chromaticisms and dissonant tensions become more marked. But throughout the series, Shostakovich speaks with a personal voice, his invention bursts with fresh ideas, and the formal procedures are treated with the freedom of an assured composer in command of his materials.

The autobiographical nature of the quartets will always be open to speculation. Until the last four, where Shostakovich seems to be withdrawing further and further into his own death-haunted world, these scores are more self-portraits of a highly complex individual than programmatic statements designed to illustrate a response to a specific event or a momentary state of mind. The cycle begins innocently enough with a lighthearted work that might be dismissed as a trifle were it not for the music's glowing classical purity and emotional serenity—a relaxed sigh of relief after the tremendous stylistic consolidation achieved in the recently completed Fifth Symphony.

From this modest beginning, the quartets expand in scope, reflecting in part the concerns of the gigantic symphonies composed during the war years but always sensitively tailored to suit the capacities of four string players. Increasingly, too, the forms become less schematic, and develop according to their own organic laws, as Shostakovich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explores new ways of treating passacaglia structures, rondos, sonata-form procedures, simple scherzo movements, and cyclical organization. All this reaches a pinnacle in the Eighth Quartet, a searing threnody for the victims of war and fascism, with numerous quotes from the composer's past works relentlessly woven into the mordant textures. That pivotal score paves the way for the intensely private quartets of his last years, culminating in the six spectral adagio movements of No. 15, in which Shostakovich seems to grasp death by the hand and disappear into an inexplicable void.

In five spellbinding concerts, the Fitzwilliam Quartet displayed a combination of skill, dedication, and sheer love for this music that made listening to the cycle not only compulsive, but a revelation and a privilege. The Fitzwilliam's close involvement with Shostakovich began in 1972, when the quartet wrote to the composer requesting permission to present the Western premiere of his *Thirteenth* Quartet. Shostakovich not only gave his approval, but showed up for the performance, the beginning of a touching relationship described so movingly by Alan George, the Fitzwilliam's violist, in his illuminating program notes. The group's performances throughout the cycle were superb, tonally ravishing, technically polished, and deeply committed to the musical sense behind the notes. At times an even bolder, more extroverted approach might not have been out of place; like all great music, these rich works lend themselves to a variety of interpretations. Differing points of view will certainly come in time as other string quartets discover the Shostakovich canon. Meanwhile, the lucky few who heard the Fitzwilliam's pioneering New York cycle will never forget the experience.

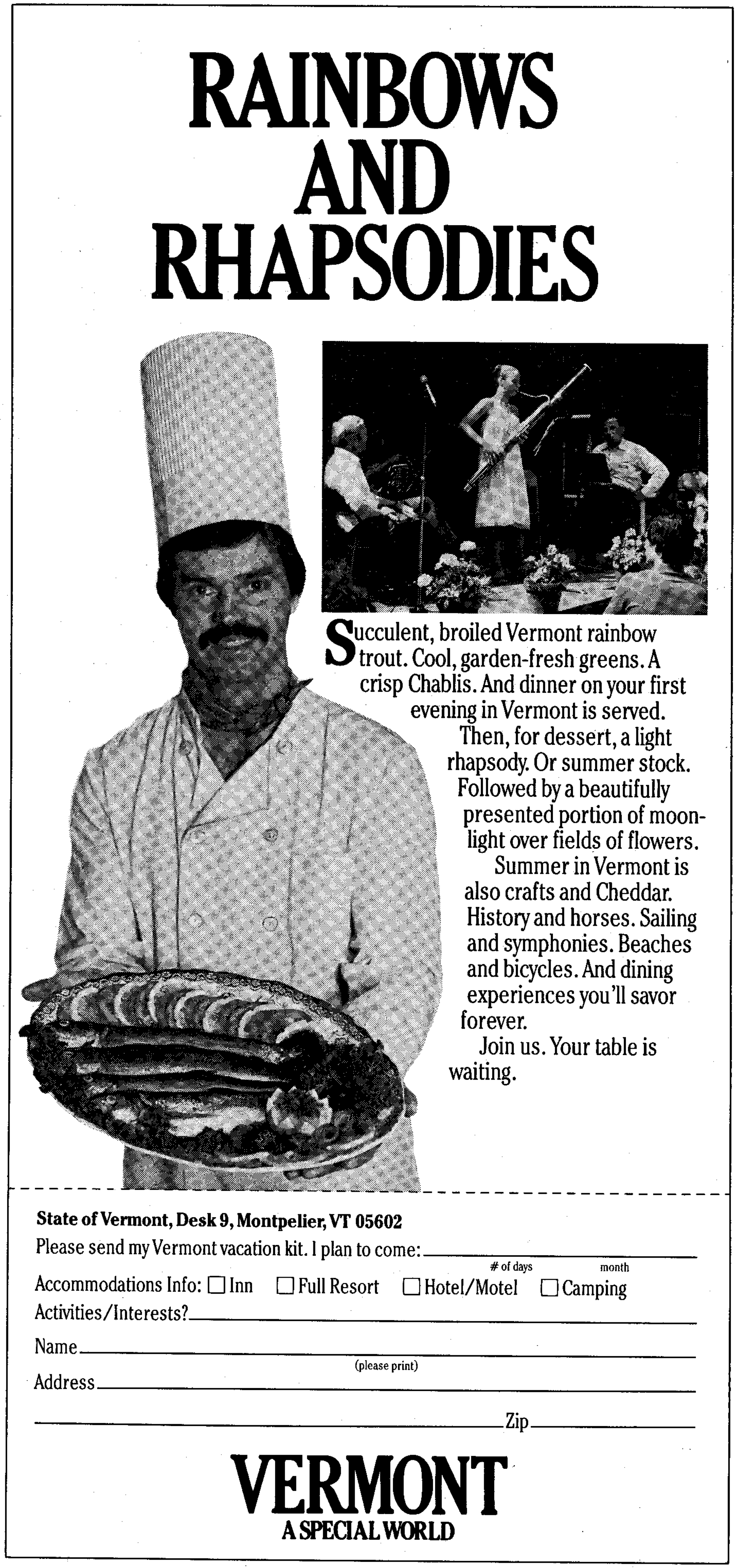
HAVING WRITTEN A CONCERTO FOR contrabassoon, **Gunther Schuller** can, literally, stoop no lower. For the average listener, the gravelly voiced contrabassoon is only perceived as a vague buzz at the bottom of the orchestra, surfacing now and then to illustrate utter depravity (Salome hatching her grizzly plans for John the Baptist) or some bizarre monstrosity (the Beast in Ravel's *Mother Goose* suite). Putting such an ungainly apparatus in the solo spotlight for half an hour seems, on the surface of it, a perverse way to tax anyone's ingenuity, even Schuller's, a composer whose concern for instrumental underdogs has already fired him to write for such unlikely combinations as four double basses and four tubas.

Devised at the request of Lewis Lipnick, contrabassoonist of the National Symphony, Schuller's concerto had its first New York performance at the

American Composers Orchestra's recent Tully Hall concert, with Lipnick as the virtuoso soloist. Essentially, the effect of the piece is that of an upside-down concerto: Instead of soaring triumphantly above the orchestra like, say, a violin or flute, the contrabassoon growls amiably in the basement and executes grotesque dance steps underneath a high-pitched accompaniment, occasionally meeting the orchestra halfway, around middle-C sharp, the uppermost limit of the instrument's register. That more or less describes the first movement, which is followed by a sprightly scherzo and a two-part finale that draws on the contrabassoon's surprising capacity for doleful lyricism and wistful nostalgia. Schuller's score is not only a technical tour de force but a lovely thing in itself—this composer's style has become less astringent over the years, and his concerto is almost downright Romantic in tone. The very physical limitations of the task apparently inspired Schuller to produce a luminous score of instant visceral appeal.

The rest of the evening made an equally good impression, primarily through the alert, vigorous, and resonant performances of the orchestra under Schuller's discerning baton. If the music was a bit on the academic side, it at least gave the musicians plenty to chew on and ample opportunity to show the audience why some of us consider the American Composers Orchestra the best in town. George Perle's bone-lean *A Short Symphony,* Ellen Taaffe Zwilich's colorfully scored *Three Movements for Orchestra,* and David Diamond's bracing Fourth Symphony may not be deathless masterpieces, but these players somehow managed to make every note sound important.

A JOY FROM START TO FINISH, **Kathleen Battle**'s New York–debut recital at Tully Hall capped a busy Metropolitan Opera season for this gifted young soprano, solidly establishing her as an artist of international caliber. Battle's silvery soprano is in its youthful full bloom, while her impeccably trained classical technique and spontaneous musical instincts go directly to the core of everything she sings. All the selections on the program—Purcell, Schubert, Strauss, Bach, and a group of spirituals—sounded as though they had been discovered on the spot, fresh from their composers' pens. Vocal talents of this quality come along all too rarely; the only other singer of comparable stature to appear hereabouts recently and automatically disarm all criticism is Frederica von Stade. James Levine's bejeweled accompaniments created the perfect frame for this exquisite evening of song, the first, one hopes, of many more from a treasurable artist. ■



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VISUAL INSPECTION

"...For sheer eye appeal, it would be hard to outdo Elisa Monte's hypnotic, pulsing new Ailey ballet, *Pigs and Fishes*..."

The magnificent seven: *Alvin Ailey's striding, thrusting, undulating dancers in* Pigs and Fishes.

THE **Alvin Ailey American Dance Theater,** holding forth through May 23 at the City Center, is a lovely sight. It's a multiracial company—predominantly black, with a healthy sprinkling of Orientals and a few whites. The body types vary too: sapling-slender, thickly muscled, tall, stocky, petite, Junoesque. The ensemble gets its unified look from a common movement style. Each dancer displays the Ailey hallmarks—the powerful, fluent spine, the poised head, the sensitive hands. Each one performs with all-out physical commitment; every inch of the body dances.

What's the catch, then? Mediocre choreography—the repertory is glutted with it. But two new works were unveiled opening night, and both are worth seeing. Rodney Griffin's *Sonnets* springs from the theme in Shakespeare's poems of the poet and his two loves—one an enigmatic woman (the Dark Lady), the other a very beautiful young man. The ballet is danced to Renaissance lute music—John Dowland's—in timeless costumes. A youth with a fleshy, compact body and cherubic face (Ronald Brown) eases his way through a bouncy, athletic solo while a mature man, the lithe Dudley Williams, strolls around him, quietly but unabashedly admiring him. When the men dance together, their movements are easy and tender; you feel their relationship is just that—affectionate, gentle, light-spirited. Here, for once, on the dance stage, is a homoerotic affair utterly free of angst or violence.

Enter the Dark Lady, the majestic Donna Wood. Williams watches her uneasily. Her weighty, full-bodied actions make her an alien creature—difficult, even dangerous, to approach. Finally they couple, moving deliberately from one pose to another in their embraces. More often than not, the Poet seems to be the woman's prey, caught in her powerful, encircling arms. Boyish and carefree with his male lover, with the woman he is manly, dead serious, and rather sad. Yet the fascination she holds for him is so compelling, there's no thought of his leaving her.

The dance degenerates after this. As the plot winds through the inevitable confrontations, partner switching, and double desertion, the tone coarsens. The tale becomes cheap domestic melodrama, and the choreography grows commonplace. But the earlier passages are remarkable—for a subtle psychology expressed entirely through movement.

For sheer visual chic, it would be hard to outdo Elisa Monte's *Pigs and Fishes.* Monte designed the costumes herself, draping the cast of seven handsome women, whose skin tones range from honey through molasses, in tunics made from strips of cloth in white, pearl gray, and charcoal. Sarita Allen dances her opening solo in front of a huge, luminous white screen through which the other six are first glimpsed, as if in moonlit mists.

The design of the choreography is very calculating. Its severely restricted vocabulary, its hypnotic repetitions, its gridlike deployment of anonymous bodies are frank borrowings from Laura Dean and other post-modern dancemakers. Even the modular, trance-inducing music, Glen Branca's *Structure* and *Lesson No. 1,* is a cousin to the School of Philip Glass scores they favor. But Monte, composing for popular rather than arcane tastes, cannily sheds the conceptual baggage of the serious experimentalists and avoids trying her audience's patience with, for example, extended exercises in duration. She simply takes the devices of her predecessors and uses them—very effectively, I must say—for the eyes' entertainment.

Allen's opening statement, with its pulsing locomotion and its imperious, lashing arm gestures, seems to contain the basic stuff of the rest of the dance. The screen flies up and she joins her sisters in elaborating the material in shifting geometric patterns as dozens of little paths of light pick them out in the deep, inky space. Arms whipping, hips undulating, legs striding, hair flying, the pack of them look like maenads of the eighties. The audience went wild for it.

THE **New York City Ballet,** WHICH IS IN residence at the New York State Theater through July 4, is one of the most glorious sights in the world. But you could hardly call it a multiracial com-

Photograph by Johan Elbers.

pany. While the number of dancers has grown steadily to the troupe's present 107, I can't remember a time when the ranks held more than two or three black performers.

You'd never suspect the company's paucity of blacks from the cover of its house program this month. It's a blow-up of Mel Tomlinson, formerly of the Dance Theatre of Harlem, partnering the white Heather Watts in the serpentine duet from Balanchine's *Agon.* Tomlinson's sensational performance has revitalized the whole ballet. It is comparable in some memories—mine, for one—to that of the role's originator, Arthur Mitchell. Mitchell, the City Ballet's first black star, subsequently founded the Harlem company to give people of his race a greater presence on the classical-dance scene. There's no question that Tomlinson, nominally a member of the corps de ballet, has the potential to equal Mitchell's achievement in Balanchine's company. But until he is joined there by other capable blacks, he will remain, as Mitchell did, an exotic.

There's another group that lacks equal opportunity in this company—men in general. Among the classical-style principals, Ib Andersen and Sean Lavery exercise their talents in a vacuum, lacking the directorial attention and urging that have transformed dozens of skilled but unformed young women entering the company into thrilling presences. The ranks harbor young men of the sought-after *danseur noble* type who are virtually ignored by Balanchine: Kipling Houston and the Frame brothers, Paul and Peter, head the list. One gets an occasional idea of their amazing capabilities in some of Jerome Robbins's ballets and in Peter Martins's choreography for male soloists, which springs from his firsthand knowledge of a classical virtuoso's gifts.

The troupe's glory, of course, is its women. One almost takes for granted at this point the divine athleticism of Merrill Ashley, Suzanne Farrell's profound sensuality, Kyra Nichols's porcelain-princess quality and impeccable technique. Each of these stars surpassed herself in the opening performances of the season. At the soloist level, the late bloomer Maria Calegari is just coming into her own and is a most distinctive artist—aloof and alluring. The teenaged Darci Kistler, in whom a gee-whiz air blends with incipient grandeur, is the only present-day "baby ballerina" worthy of the title—despite gabble to the contrary about the youth movement at American Ballet Theatre.

Well, it was Balanchine, after all, who declared that "ballet is woman." (He also remarked that the ideal ballerina's skin should be the color of a peeled apple.) ▬

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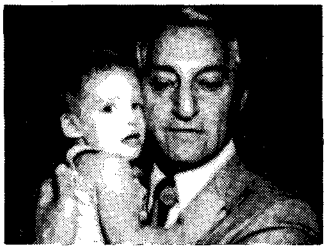

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PIECES OF '8½'

"...*Nine* leaves you in a state of mixed excitation and mild revulsion—are you sorry you came or sad at having to go?..."

Nine, THE MUSICAL INTO WHICH FEDErico Fellini's film *8½* has shrunk, is a curiously titillating, enervating, engaging, and frustrating piece of work. It displays much talent, some genuine achievement, equal amounts of intelligence and foolishness, a lot of vulgarity, and more than a little grace. You want it to be much better than it is because you can sense the wherewithal for distinction; you wince at opportunities let slip and false steps taken, but you never quite give up on it. In the end, you are left in a state of mixed excitation, unfulfilled expectancy, and mild revulsion, wondering whether you are sorry you came or sad at having to go.

I was never a great admirer of *8½* (as I had been of most earlier Fellini), but there is no denying that the musical's book (if that's the word for it—a few scattered and randomly reassembled signatures would be nearer the mark) is an impoverishment. The movie's Guido Anselmi was a film director and lecher who also had problems with religion, mysticism, cultural politics, high finance, fathoming his childhood, and coping with his dreams; the musical's Guido Contini has real difficulties only with his women and his writer's block. Thus in Arthur Kopit's book, based on a previous version by Mario Fratti, elements that in the movie found their places among many other contrasting, reinforcing, and range-extending ones balloon into overinflated, repetitious triviality. There are also such witless lines as "A cantaloupe is a genius compared to Guido Contini"and such flat-footed lyrics (by the composer-lyricist Maury Yeston) as "When he was working on a film on ancient Rome,/He made the gladiators take the slave girls home."

Yet right away, too, we see and hear real ideas. The white, black-striped building blocks and black latticework of Lawrence Miller's set have their cool handsomeness; the half-moon-shaped orchestra pit with a runway for a lip neatly suggests a spa (where we are); the Canalettoesque backdrop that, under Marcia Madeira's sure lighting, modulates picturesquely from day to night and back, practically smells of Venice (where we also are); and the whole stage maintains a feeling of striated oddity befitting Guido's inner landscape (where we are most of all). Against this dominant whiteness, a black-clad Guido is surrounded by 21 women in black (the costumes by William Ivey Long, already striking and multiform, will later explode into orgasms of color and architectural structure). Guido squats silently while the women shower him with adoring movement and sound; presently he rises to conduct them in a lush *cantata profana* that, as they sway and warble ever more lustfully, swells into a veritable whoratorio.

Evil eyes: *Liliane Montevecchi and Raul Julia in Maury Yeston's musical.*

Yet even the exploration of the director-and-womanizer's anxieties is trifling; still more so is the dipping into his past via his mother, his wife, and his childhood self. These remain from the movie, as do the voracious mistress, Carla, and the voluminous tart, Saraghina, and a few minor Fellinian figures. Mostly, though, we get verbal, musical, and choreographic dallying on and around those black-striped white polyhedrons. From these, the ingenious director-choreographer Tommy Tune does conjure up canals, lagoons, gondolas, beaches, and more, but, finally, this unit set, despite the director's and designers' magic, becomes confining, monotonous, arid. The stage show merely conveys the mind's elegant prison; the movie, with its frantic agitation across shifting scenery, could show us life, the world, movement itself becoming a cage.

There are, moreover, two enormous lapses. One is the lack of balls as this supposedly macho, frenziedly heterosexual carnival is swathed in a flagrantly homosexual sensibility. Women are dressed, made up, made to behave in ways that reduce them to subaltern or threatening grotesques or succubae; and though there was some of this in *8½*, there, at least, they didn't come across as female impersonators. Consequently, we get no contest between love and lust, only shadowboxing between oversimplified stick figures and bloated travesties. Yet even in this there is enough invention and skill to alleviate some of the sham and campy crudity.

The other lapse is the Guido of Raul Julia, or an excess of balls. For Julia's acting consists chiefly of rolling his large eyeballs around in his head, like two billiard balls caroming off an invisible third, presumably in back of them,

Photograph by Peter Cunningham.

where the brain should be. Julia gives a completely unthinking façade of a performance, which he coats with a layer of limacine charm indistinguishable from castor oil. Could there be 21 women in the world—much less on one stage—who would swoon for him? Is this really a great movie director or, more likely, a gofer or a grip? His heavy Hispanic accent plays havoc with both his Italian and his English; but worst of all is his wildly off-pitch croaking that mangles the intricate melodic lines. At times, my companion and I had to cover our ears.

Several others, however, are wonderful, though many have problems with Mr. Yeston's demanding tessitura. Thus the stylish, aristocratically restrained, and vocally sophisticated Karen Akers has trouble—as Luisa, the wife—with the lower register; the stunningly sensual Shelly Burch, slinkily kittenish and coltishly long-legged—as Claudia, the star—thins out and quavers at the top. But there is vocal and kinetic witchery from Liliane Montevecchi, pure but not un-ironic sweetness from Taina Elg, and nicely barkless bite from Stephanie Cotsirilos. As Carla, the mistress, Anita Morris is an all-round prodigy: She manages to be simultaneously a flawless singer, actress, gymnast, and contortionist, and does not even wholly succumb to the extreme tastelessness of some of her chores. And as the boy Guido, Cameron Johann acts with naturalness and sings blessedly on pitch.

Which brings us to the very pleasurable music that bespeaks both Mr. Yeston's having studied at the B.M.I. Workshop and his teaching music theory at Yale. For there is something of the student's derivativeness as well as of the instructor's learnedness about this score, which makes up in musical erudition what it lacks in natural originality. But eclectic or not, the music is seldom less than ingratiating, and the composer's vocal arrangements, like Jonathan Tunick's orchestrations, are zestfully idiosyncratic. Yeston's lyrics, alas, are less good, relying overmuch on trite ideas and rhymes, e.g., "only-lonely" and "scheme-dream-theme." Kopit's dialogue does rouse itself into some tart and telling exchanges, and Tommy Tune's staging, within the above-mentioned limitations, is endlessly resourceful. The conclusion is an even worse cop-out than Fellini's, but there are visual effects to rival those of the movie in opulence and inventiveness, and bright little touches of sassiness or sentiment pop up with pleasing frequency in the unlikeliest crannies. The core of *Nine* may be hollow or even rancid, but the surface is dazzlingly dressed to the nines.

Briefs: Is There Life After High School? is a bookless, scoreless, spectacleless,

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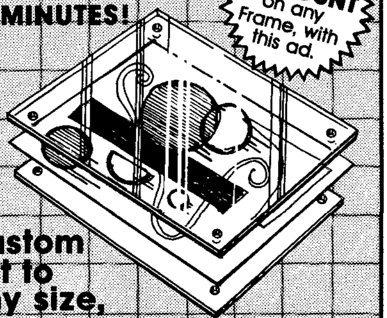

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and witless musical that slaps together disconnected and platitudinous monologues or incidents from high-school life, containing about as much wit and insight as the inscriptions in a senior yearbook. The music by Craig Carnelia is almost 100 percent tuneproof, and his lyrics, except for the very last song, could have been written by one of your more prosaic computers. John Lee Beatty's high-school set is drabber than life, and neither Carol Oditz's costumes nor Beverly Emmons's lights do much to brighten it. Robert Nigro's direction is condignly vapid. Among the performers, only Sandy Faison manages to rise above her material; even such troopers as Harry Groener and Alma Cuervo go under, to say nothing of such staggering nonentities as Maureen Silliman (Mrs. Carnelia) and Cynthia Carle. Particularly sickening are the unearned references to cancer and "Nam," with which the contrivers of this cement-coated soap bubble try to shoplift a few moments of significance.

It is utterly disheartening to contemplate what, in **Goose and Tomtom,** has happened to David Rabe. True, except on the subject of Viet Nam, Rabe has not been able to write a decent play, but who would have expected from him this ludicrous piece of pseudo-absurdism about two eponymous morons who play at being gangsters and are plagued by nightmares, highly unpleasant miracles, and dialogue such as no self-respecting six-year-old, no lunatic with even a glimmer of lucidity, would sign his name to. What is even more shocking is that Joseph Papp would spend a fortune on reviving a play that has, in previous productions (a couple of them his own), died thrice before even opening. Rabe has disavowed the present production, but there is nary a director, actor, or thaumaturgist who could make even a sow's ear out of this glutinous opacity. Papp has declared that Rabe told him he was the only one to understand his play; why then couldn't the two of them have staged a reading of it by and for themselves, and left the rest of us in a peace that passes by understanding?

Papp, who this season seems determined to cram his Public Theater with turkeys as if every day were Thanksgiving, also offers JoAnne Akalaitis's uselessly ingenious staging of a piece of anti-theatrical, Marguerite Duras-ish drivel, **Red and Blue.** While lights go on and off on various parts of nine cute miniature sets by John Arnone, three disembodied voices—one represented by a red light, one by a blue, and one by none—prattle on and on about mundane or inscrutable nothings. The author, Michael Hurson, is identified as a conceptual artist. Conception is a blessing, but not, I am afraid, as Mr. Hurson may conceive. ■

SALES & BARGAINS

BY LEONORE FLEISCHER

Office Furniture

R&G IS A WELL-KNOWN OFFICE-FURNITURE showroom that handles Knoll, Herman Miller, and other famous names. It has opened a clearance center across the river in Union City, N.J., that is loaded with wonderful bargains. You'll find designer closeouts, discontinued items, floor samples sold as is, used furniture (some of which is a bit battered), and brand-new things still in cartons. Everything is available at very good prices. New merchandise is brought in daily, and some items are one- or few-of-a-kind. A few examples: Knoll Diffrient chairs covered in Desna oatmeal-colored fabric, list $538.20, here $269; Herman Miller's Charles Eames–design chairs and ottomans in leather and wood, list $2,288, here $1,098; Wassily chairs in canvas, list $129.95, here $49.95; Knoll white-top tables, 36 in. square, list $380, here $189.95; one oak Springer-Penguin five-drawer lateral file cabinet, 6 ft. high, list $1,400, here $499; Risom solid-oak credenzas and desks, list $1,200 and $890, here $439.95 and $349; Risom three-piece sets in teak that include double-pedestal executive desk with executive return and matching credenza, list $4,000, here $1,295; two Classic Gallery chesterfield love seats covered in tufted blue or red wool, list $2,200 each, here $310; Harter wool-and-chrome chairs, list $245, here $99.49; little black folding chairs with padded seat and back, here $7.49 each; and many other desks, files, chairs, conference tables, and more. Delivery can be arranged at additional cost. American Express, MasterCard (M.C.), Visa (V.), certified checks accepted; personal checks accepted as deposits only; all sales final. *The R&G Office Furniture Clearance Center, 900 Kennedy Blvd., Union City, N.J. (201-866-5358); Mon.–Sat. 9 a.m.–5 p.m., and Thurs. evenings by appointment. By car: Take Lincoln Tunnel to 495 West; go about two miles, to second exit (Kennedy Blvd. South).*

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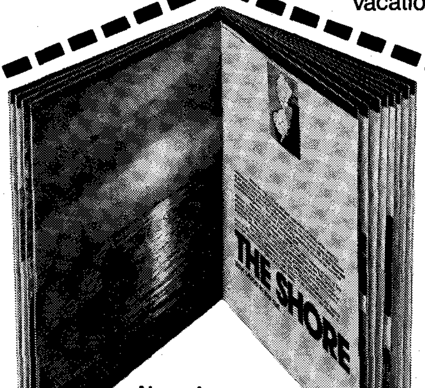

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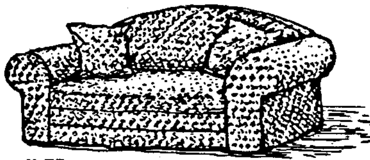

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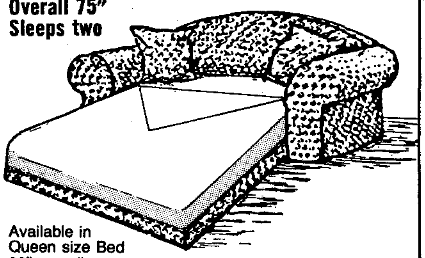

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CLAUDIA SHWIDE'S CERAMIC DINnerware and table accessories are very attractive and sell in well-known shops uptown at high prices. Now, for two days only, she is clearing away her handmade contemporary wares at wholesale prices and below. In the case of seconds and irregulars, the prices are well below wholesale. Everything is glazed, dishwasher-safe, and comes in five colors—cream, pale pink, earth red, buttery yellow, and soft gray. The overruns and one-of-a-kind samples are half the list price: dinner plates, $11; 8-oz. cups, $6.50; saucers, $6; one- or two-color espresso cups and saucers, $5 for the set; and more. A large number of second-quality red terra-cotta plates are available at half the wholesale price, or 25 percent of the retail price. There are ceramic baskets that come packed with four espresso cups, or a creamer-and-sugar set, $35 and $33, and other imaginative gifts. Small and large sachets filled with potpourri to make your closets and drawers smell good are also available, $2 and $3. Checks accepted; no credit cards; all sales final. *Claudia Shwide, 262 Mott St. (925-0673); Wed. and Thurs. 11 a.m.–7 p.m.; 5/19–20 only.*

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Bet on It

HABITATION LECLERC, THE FAMOUS RESORT in Port-au-Prince, Haiti, has opened a gambling casino, and, to celebrate, is reducing its accommodation prices through the end of November. For $605 per person, double occupancy, you get eight days and seven nights in a villa with semi-private pool (usually $140 a night for two) and full breakfast and dinner included (usually $35 daily per person). Or for $525 per person, single or double occupancy, you can stay eight days and seven nights at the main building, Résidence Pauline (usually $65 a night per person), with breakfast and dinner included. Also, if you book before June 1, you will get an extra night and two more meals free of charge. Air fare, taxes, and service charges are not included in this bargain. You do, however, get taxis to and from the airport, a buffet and dance show nightly, a cocktail party, tennis, a bottle of rum, and admission to the casino, all free of charge. *See your travel agent. Offer good through 11/30/82.*

Prints

OESTREICHER'S, THE PRINTSHOP ESTABlished in 1898, is closing for renovations and would like to clear away as much inventory as possible before the end of the month. All prints—everything from Rembrandt to Kandinsky and Dürer to Cézanne—will be greatly reduced in price. Prints that sold for up to $7.50 are now $2.50; those that were $8–$30 are now $5. With every purchase of three prints in either price category, another print in the same category will be given free of charge. M.C., V., checks accepted; all sales final. *Oestreicher's Prints, Inc., 43 West 46th St. (719-1212); Mon.–Fri. 9:30 a.m.–5:45 p.m., and Sat. 10:30 a.m.–4:30 p.m.; through 5/31.* ■

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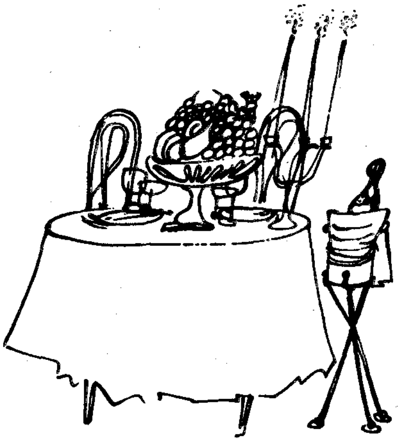

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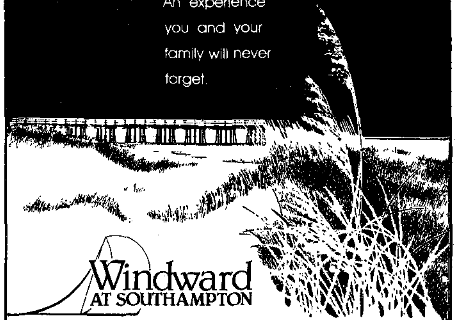

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A Complete Entertainment Guide for the Week Beginning May 17

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners *may make late program changes*. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

2. **FILM FORUM 2—Watts St. at Ave. Americas.** 431-1590. Thru May 17: "La Salamandre"; "Raven's End." May 18-19: "Xala"; "Vidas Secas." May 20-22: "Effi Briest"; "A Free Woman." Beg. May 23: "Contract"; "Innocence Unprotected."

4. **BLEECKER STREET CINEMA—At La Guardia Pl.** 674-2560. May 17· "The Rise of Louis XIV"; "The Age of the Medici." Part 3. May 18: "The Ballad of Orin"; "Sandakan #8." May 19: "Notorious"; "La Femme Infidele." May 20: "Shock Corridor"; "The Criminal." May 21-22: "Amarcord"; "I Vitelloni." May 23: "Wise Blood"; "The Heart Is a Lonely Hunter." **AGEE ROOM—** Thru May 18: "Soldier Girls." Opening May 19: "Race d'Ep."

6. **WAVERLY—Ave. Americas at W. 3rd St.** 929-8037 #1—"The Atomic Cafe." #2—"Quest for Fire."

7. **8TH STREET PLAYHOUSE—W. of Fifth Ave.** 674-6515. Thru May 17· "Red River"; "From Russia With Love." May 18: "Gilda"; "A Perfect Couple." May 19-20: "The Fox"; "Therese and Isabelle." May 21-22: "Myra Breckinridge"; "The Producers." Beg. May 23: "The Boys in the Band"; "The Group."

9. **ART—8th St. E. of University Pl.** 473-7014. "Chariots of Fire."

10. **THEATRE 80—St. Mark's Pl. E. of Second Ave.** 254-7400. May 17· "Jewel Robbery"; "One-Way Passage." May 18: "Casino Royale"; "The Mouse That Roared." May 19: "Mr. Moto's Last Warning"; "Mr. Wong, Detective." May 20: "Barbarella"; "Klute." May 21-22: "The Man Who Knew Too Much (1934)"; "Secret Agent." May 23: "Modern Times"; "City Lights."

11. **ST. MARK'S CINEMA—Second Ave. nr. St. Mark's Pl.** 533-9292. Thru May 20: "Missing"; "The Elephant Man."

13. **CINEMA VILLAGE—12th St. E. of Fifth Ave.** 924-3363. Thru May 18: "War and Peace." Part II. May 19-20: "The Seduction of Mimi"; "Bread and Chocolate." May 21-22: "Catch-22"; "If   " Beg. May 23: "Pixote"; "Memories of Underdevelopment."

14. **GREENWICH—Greenwich Ave. at 12th St.** 929-3350. #1—Thru May 20: "Wasn't That a Time!" Opening May 21: "Dead Men Don't Wear Plaid." #2—"The Long Good Friday."

16. **QUAD CINEMA—13th St. W. of Fifth Ave.** 255-8800. #1, #3 & #4—"Conan the Barbarian." #2—"Roommates."

15th-42nd Streets

20. **GRAMERCY—23rd St. nr. Lexington Ave.** 475-1660. "Andy Warhol's Frankenstein."

21. **BAY CINEMA—Second Ave. nr. 32nd St.** 679-0160. Thru May 20: "Richard Pryor Live on the Sunset Strip." Beg. May 21: "Victor/Victoria."

22. **MURRAY HILL—34th St. nr. Third Ave.** 685-7652. "The House Where Evil Dwells."

23. **34TH STREET EAST—Nr. Second Ave.** 683-0255. "Richard Pryor Live in Concert."

24. **LOEWS 34TH STREET SHOWPLACE—Nr. Second Ave.** 532-5544. #1—"Paradise." #2—"Partners." #3—"Conan the Barbarian."

43rd-60th Streets

30. **RKO NATIONAL TWIN—B'way nr. 44th St.** 869-0950. #1—Thru May 20: "The House Where Evil Dwells." #2—"Porky's."

31. **LOEWS ASTOR PLAZA—44 St. at B'way.** 869-8340. Thru May 19: "Wrong Is Right." Theater closed May 20. Opening May 21 "Annie."

32. **CRITERION CENTER—B'way nr. 45th St.** 582-1795. #1—Thru May 20: "The Amateur." #2—Thru May 20: "Richard Pryor Live on the Sunset Strip." Beg. May 21: "The Texas Chainsaw Massacre." #3—"Lady Chatterly's Lover." #4—"Chariots of Fire." #5—"If You Could See What I Hear." #6—"Arthur."

33. **LOEWS STATE 1—B'way nr. 45th St.** 582-5060. Thru May 20: "Partners." **STATE 2—** 582-5070. Thru May 20: "Some Kind of Hero."

35. **EMBASSY 1—B'way nr. 46th St.** 757-2408. Thru May 20: "The Long Good Friday." Beg. May 21 "Wrong Is Right."

36. **MOVIELAND—B'way nr. 47th St.** 757-8320. "Super Fuzz."

37. **RKO CINERAMA 1—B'way nr. 47th St.** 975-8366. "Andy Warhol's Frankenstein." **RKO CINERAMA—**975-8369. Thru May 20: "Paradise."

38. **EMBASSY 2—B'way nr. 47th St.** 730-7262. Thru May 20: "Richard Pryor Live on the Sunset Strip." Beg. May 21: "The Long Good Friday" **EMBASSY 3—**Thru May 20: "Silent Rage"; "Game of Death." **EMBASSY 4—**"Reds."

39. **HOLLYWOOD TWIN CINEMA—Eighth Ave. nr. 47th St.** 246-0717 #1—Thru May 18: "Heaven Can Wait"; "Shampoo." May 19-22: "A Place in the Sun"; "Cat on a Hot Tin Roof." Beg. May 23: "8 1/2"; "I Vitelloni." #2—Thru May 18: "The Deer Hunter"; "Coming Home." May 19-22: "The Stunt Man"; "The Man With Bogart's Face." Beg. May 23: "Auntie Mame"; "Gypsy."

41. **UA RIVOLI—B'way nr. 49th St.** 247-1633. #1—"Conan the Barbarian." #2—Thru May 20: "Conan the Barbarian." Opening May 21 "Dead Men Don't Wear Plaid."

42. **EMBASSY 49TH STREET—Nr. Seventh Ave.** 757-7003. "The Nesting."

44. **GUILD 50TH STREET—W. of Fifth Ave.** 757-2406. May 17: "Once Upon a Time"; "Spirit of the Beehive." May 18: "Once Upon a Time"; "Ashes and Diamonds." May 19: "Beauty and the Beast"; "Spirit of the Beehive." May 20: "Who Has Seen the Wind"; "Ashes and Diamonds." Beg. May 21: "Victor/Victoria."

45. **ZIEGFELD—54th St. nr. Ave. Americas.** 765-7600. Thru May 20: "Victor/Victoria." Opening May 21: "AC/DC: Let There Be Rock."

46. **UA EASTSIDE CINEMA—Third Ave. nr. 55th St.** 755-3020. "Memoirs of a French Whore."

47. **CARNEGIE HALL CINEMA—Seventh Ave. nr. 57th St.** 757-2131. Thru May 18: "The Last Wave"; "Picnic at Hanging Rock." May 19-23: "As If It Were Yesterday." May 21-22: "The Mackintosh Man"; "The Life and Times of Judge Roy Bean." May 23: "Exodus."

48. **SUTTON—57th St. nr. Third Ave.** 759-1411 Thru May 20: "Soup for One." Opening May 21 "The Secret Policeman's Other Ball."

50. **FESTIVAL—57th St. W. of Fifth Ave.** 757-2715. "Missing."

51. **57TH STREET PLAYHOUSE—W. of Ave. Americas.** 581-7360. "Genocide."

54. **GOTHAM CINEMA—Third Ave. nr. 58th St.** 759-2262. "The Amateur."

55. **PLAZA—58th St. nr. Madison Ave.** 355-3320. "Diva."

56. **PARIS—58th St. W. of Fifth Ave.** 688-2013. "Smash Palace."

57. **D.W. GRIFFITH—59th St. nr. Second Ave.** 563-6102. "Deathtrap."

58. **MANHATTAN—59th St. bet. Second & Third Aves.** 935-6420. #1—"Porky's." #2—"Chariots of Fire."

60. **BARONET—Third Ave. nr. 59th St.** 355-1663. "I Love You." **CORONET—**"Diner."

61. **CINEMA 3—59th St. W. of Fifth Ave.** 752-5959. "The Chosen."

62. **CINEMA I—Third Ave. nr. 60th St.** 753-6022. "Mephisto." **CINEMA II—**753-0774. "Too Far To Go."

61st Street & Above
East Side

70. **UA GEMINI 1—Second Ave. nr. 64th St.** 832-1670. "Conan the Barbarian." **UA GEMINI 2**—832-2720. Thru May 20: "Lady Chatterly's Lover." Opening May 21: "Dead Men Don't Wear Plaid."

71. **BEEKMAN—Second Ave. nr. 65th St.** 737-2622. "The Chosen."

72. **LOEWS NEW YORK TWIN—Second Ave. nr. 66th St.** 744-7339. #1—"Paradise." #2—"The Long Good Friday."

73. **68TH STREET PLAYHOUSE—On Third Ave.** 734-0302. Thru May 20: "Das Boot." Beg. May 21: "Victor/Victoria."

74. **LOEWS TOWER EAST—Third Ave. nr. 72nd St.** 879-1313. "Wrong Is Right."

76. 72ND STREET EAST—Nr. First Ave. 288-9304. Program unavailable.

78. UA 85TH STREET—On First Ave. 249-5100. Thru May 20: "Garde à Vue." Opening May 21: "Dead Men Don't Wear Plaid."

80. LOEWS ORPHEUM—86th St. nr. Third Ave. 289-4607. #1—"Partners." #2—"Super Fuzz."

82. 86TH STREET EAST—Nr. Third Ave. 249-1144. "The House Where Evil Dwells."

83. RKO 86TH STREET—Nr. Lexington Ave. 289-8900. #1—"Conan the Barbarian." #2—"Andy Warhol's Frankenstein."

61st Street & Above
West Side

88. PARAMOUNT—B'way at 61st St. 247-5070. "Quest for Fire."

89. LINCOLN PLAZA CINEMAS—B'way nr. 63rd St. 757-2280. #1—"Chariots of Fire." #2—"My Dinner With Andre." #3—"Passione d'Amore."

90. CINEMA STUDIO—B'way at 66th St. 877-4040. #1—"Marianne and Juliane." #2—Thru May 18: "The Meadow." Opening May 19: "The Vulture."

91. REGENCY—B'way nr. 67th St. 724-3700. Thru May 17: "The Black Swan"; "Stanley and Livingstone." May 18-19: "Mother Wore Tights"; "With a Song in My Heart." May 20-22: "Will Success Spoil Rock Hunter?"; "I Was a Male War Bride." Beg. May 23: "The Robe"; "The Black Rose."

92. EMBASSY 72ND STREET TWIN—On B'way. 724-6745. #1—"Das Boot." #2—Thru May 20: "A Slap in the Face." Beg. May 21: "Garde à Vue."

93. LOEWS 83RD STREET QUAD—On B'way. 877-3190. #1—"The Long Good Friday." #2—"Andy Warhol's Frankenstein." #3—"Paradise." #4—"Super Fuzz."

94. NEW YORKER—B'way nr. 88th St. 580-7900. #1—Thru May 20: "Richard Pryor Live in Concert." Opening May 21: "Dead Men Don't Wear Plaid." #2—"Richard Pryor Live on The Sunset Strip."

95. THALIA—95th St. W. of B'way. 222-3370. May 17: "Gloria"; "Crime in the Streets." May 18: "Last Summer"; "David and Lisa." May 19: "The Betsy"; "I Stand Condemned." May 20: "My Name Is Julia Ross"; "So Dark the Night." May 21-22: "Camouflage"; "Story of Sin." May 23: "The Bicycle Thief"; "A Brief Vacation."

97. OLYMPIA—B'way nr. 107th St. 865-8128. #1, #3 & #4—"Conan the Barbarian." #2—Thru May 20: "Lady Chatterly's Lover." Beg. May 21: "Some Kind of Hero."

Museums, Societies, Etc.

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. 787-2755. Adm. $1.50; senior citizens 75c. May 19, 8 p.m.: "Ellery Queen's Penthouse Mystery" (1941) by James Hogan, with Ralph Bellamy.

COLLECTIVE FOR LIVING CINEMA—52 White St. 925-2111. Adm. $3. May 21, 8 p.m.: "Impatience" (1929), "Combat de Boxe" (1927), "White Flame" (1930) & "Story of a Detective" (1930) by Charles Dekeukeleire. May 22, 8 p.m.: "Champing at the Bit" by Yoshiko Chuma, "Meshes of the Afternoon" by Maya Deren, "Cloths" by Simone Forti, "Murratti Marches On" by Oscar Fischinger, "Elements" & "Waves" by Amy Greenfield, "Wild Girl Films" by Pooh Kaye, "Ballet Mécanique" by Fernand Léger & Dudley Murphey, & "Barbarian Episodes" by Elisabeth Ross. May 23, 8 p.m.: "Shadow and Sheet," "Moon Stand" & "Puddle" by Al Wong.

FILM FORUM 1—57 Watts St. 431-1590. Adm. $4; members $2.50. Thru May 18: Women's Independent Film Festival. May 17, 4 p.m.: "Subjective Factor" (1981) by Helke Sander; 6:30 p.m.: "Willmar 8" (1980) by Lee Grant & Mary Beth Yarrow, & "Trial for Rape" (1979) by Maria Belmonti *et al.*; 8:40 p.m.: "Bittersweet Survival" (1981) by Christine Choy & J.T. Takagi, & "The Spooky Bunch" (1980) by Ann Hui. May 18, 4 p.m.: "A Primera Vista" (1979) by Cine Mujer, & "Sea of Roses" (1977) by Ana Maria Soare; 6 p.m.: "Pa Si Bo" (1980) by Karen Guyot, "You Have Struck a Rock!" (1981) by Deborah May, & "Annie Mae: Brave Hearted Woman" (1981) by Lan

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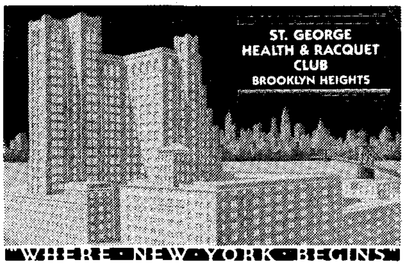

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Brookes Ritz; 8:10 p.m.: "Four Women" (1978) & "Diary of an African Nun" (1977) by Julie Dash, "Jazz Dance" (1979) by Doris Chase, & ". . .but then, she's Betty Carter" (1980) by Michelle Parkerson; 10 p.m.: "Lost Love" (1981) by Cathy Zheutlin, & " A Woman Like Eve" (1978) by Nouchka van Brakel. Beg. May 19, Mon.-Fri., 4, 6:40 & 9:20 p.m., Sat.-Sun., 1, 3:45, 6:30 & 9:20 p.m.: "Eijanaika" (1981) by Shohei Imamura.

FILMS CHARAS—Terraza Theater, 360 E. 10th St. 982-0627. Adm. $1. May 18, 8 p.m.: "His Girl Friday" (1939) by Howard Hawks, with Cary Grant & Rosalind Russell, & "Cow Problem" by Jeff Preiss.

FRAUNCES TAVERN MUSEUM—54 Pearl St. 425-1778. Adm. $1.50. May 23, 2 p.m.: "The Last of the Mohicans" (1936) by George B. Seitz, with Randolph Scott.

FRENCH INSTITUTE—22 E. 60th St. 355-6100. Adm. $2.50; students & senior citizens $2; members free. May 19, 1, 3, 6 & 8:30 p.m.: "La Tête de Normande Saint-Onge" (1975) by Gilles Carle.

GOETHE HOUSE—Fifth Ave. at 83rd St. 744-8310. Adm. $1. May 20, 6 p.m.: "Clavigo" (1970) by Marcel Ophüls.

INSTITUTE FOR ART AND URBAN RESOURCES—P.S. 1, 46-01 21st St., Long Island City. 784-2084. Free. Thu.-Sun., 1-6 p.m., thru May 30: "A Cloud Is on Top of the Box of Doors" & "The Definitive Shadow" by Deborah Whitman, & video by Bill Brand & James Byrne.

INTERNATIONAL CENTER OF PHOTOGRAPHY—Fifth Ave. at 94th St. 860-1777. Adm. $2; students & senior citizens $1; Tues. eves free. Thru July 4: Tue.-Fri., 3, 4:45, 6:30 & 7:45 p.m., & Sat.-Sun., 1, 2, 4 & 5:30 p.m.: "Two" (1970) by Satyajit Ray; Tue.-Fri., 6:45 p.m., & Sat.-Sun., 3 p.m.: "The Autobiography of a Princess" (1975) by James Ivory.

LABOR FILM CLUB—St. Peter's Performing Arts Center, 336 W. 20th St. 242-4220. Adm. $3; 2/$5. May 18, 8 p.m.: "On Company Business" by Allan Francovich.

MILLENNIUM FILM WORKSHOP—66 E. 4th St. 673-0090. Adm. $3. May 17, 8 p.m.: "Hapax Legomena," Parts IV, V & VI, by Hollis Frampton.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $3.50; members $2; senior citizens & children $1.50. May 18, 8 p.m.: "All the President's Men" (1976) by Alan J. Pakula, with Robert Redford & Dustin Hoffman. May 19, 8 p.m.: "Wedding in Blood" (1973) by Claude Chabrol. May 20, 7:30 p.m.: "Kriemhild's Revenge" (1924) by Fritz Lang; 8 p.m., May 21-22, 8 & 10:30 p.m., & May 23, 7:30 & 9:45 p.m.: "Pixote" (1981) by Hector Babenco. May 23, 3-6 p.m. (spec. adm.): Independent Filmmaker Seminar, with Richard Rogers.

NEW YORK PUBLIC LIBRARY—Donnell Library, 20 W. 53rd St. 930-0800. Free. May 18, 12 noon: "The Lead Shoes" (1949) by Sidney Peterson, & "The Hour of the Wolf" (1968) by Ingmar Bergman, with Liv Ullman & Max Von Sydow; 2:30 p.m.: "Now That the Buffalo's Gone" by Burton Gershfield, "My Hands Are the Tools of My Soul," & "Crow Dog." May 20, 12 noon: "Sad Song of Yellow Skin," & "The Gooks."

NEW YORK UNIVERSITY—La Maison Française, 16 Washington Mews. 598-2161. Free. May 21, 6 p.m.: "Le Salaire de la peur" (1952) by Georges Clouzot, with Yves Montand.

THE PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $4; students & senior citizens $3. Tue.-Sun., 6, 8 & 10 p.m., & Fri.-Sun., 4 p.m.: "La Commare Secca" (1962) by Bernardo Bertolucci. Sat.-Sun., 2 p.m. (free): "The Third Millennium" (1981) by Jorge Bodanzky & Wolf Gauer.

SLOANE HOUSE YMCA—356 W. 34th St. 760-5850. Suggested don. 50c. May 19, 9 p.m.: "An Americanism: Joseph McCarthy." May 22, 12 midnight: "Hardware Wars: Godzilla vs. Megalon."

WHITNEY MUSEUM—Madison Ave. at 75th St. 288-9601. Free with museum adm. Thru June 27: Video by Nam June Paik. **At Federal Hall National Memorial, 26 Wall St./15 Pine St.** 431-1620. Free. Thru Jun. 4: Mon.-Fri., 11 a.m.-3 p.m.: Video-Music: New Correlations.

Bronx

100. ALLERTON—Allerton Ave. nr. Cruger. 547-2444. #1—"Conan the Barbarian." #2—"Paradise." #3—"Porky's."

102. CAPRI—E. Fordham Rd. nr. Jerome Ave. 367-0558. "Conan the Barbarian."

103. CIRCLE—Westchester Ave. at E. 177th St. 863-2100. #1—"Conan the Barbarian." #2—"The House Where Evil Dwells."

104. CITY—2081 Bartow Ave. in Co-op City. 379-4998. #1—Thru May 20: "Deathtrap." Beg. May 21: "Fighting Back." #2—Thru May 20: "On Golden Pond."

105. DALE—W. 231st St. at B'way. 884-5300. "Wrong Is Right."

109. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. 792-2100. #1—Thru May 20: "The House Where Evil Dwells." Beg. May 21: "Dead Men Don't Wear Plaid." #2—"Conan the Barbarian." #3—"Wrong Is Right." #4—Thru May 20: "Paradise." Beg. May 21: "The House Where Evil Dwells."

113. LOEWS RIVERDALE—W. 259th St. at Riverdale Ave. 884-2260. "Victor/Victoria."

114. PALACE—Unionport Rd. at E. Tremont Ave. 829-3900. #1—"Wrong Is Right." #2—"Andy Warhol's Frankenstein."

Brooklyn

201. BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St. 238-4200. #1—"Conan the Barbarian." #2—Thru May 20: "Lady Chatterly's Lover." Beg. May 21: "Dead Men Don't Wear Plaid." #3—Thru May 20: "The House Where Evil Dwells." Beg. May 21: "Fury of the Succubus." #4—"Andy Warhol's Frankenstein." #5—Thru May 20: "Richard Pryor Live in Concert." Beg. May 21: "The Texas Chainsaw Massacre"; "Massacre at Central High."

202. BAY RIDGE—LOEWS ALPINE—Fifth Ave. at 69th St. 748-4200. #1—"Super Fuzz." #2—"Wrong Is Right."

203. BENSONHURST—BENSON—86th St. at 20th Ave. 372-1617. #1—"Porky's." #2—Thru May 20: "The House Where Evil Dwells." Beg. May 21: "Fury of the Succubus."

204. BENSONHURST—HIGHWAY—Kings Hwy. at W. 7th St. 339-1060. "The Nesting."

205. BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave. 236-5001. #1—"Paradise." #2—"If You Could See What I Hear."

206. BENSONHURST—MARBORO—Bay Pkwy. at 69th St. 232-4000. #1 & #2—"Conan the Barbarian." #3—Thru May 20: "Lady Chatterly's Lover." Beg. May 21: "The Texas Chainsaw Massacre." #4—Thru May 20: "Victor/Victoria." Beg. May 21: "Dead Men Don't Wear Plaid."

208. BOROUGH PARK—WALKER—18th Ave. at 64th St. 232-4500. Thru May 20: "Quest for Fire." Beg. May 21: "AC/DC: Let There Be Rock."

210. BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave. 743-4333. #1—"Conan the Barbarian." #2—"Andy Warhol's Frankenstein." #3—Thru May 20: "The House Where Evil Dwells." Beg. May 21: "Fury of the Succubus." #4—Thru May 20: "Paradise." Beg. May 21: "Dead Men Don't Wear Plaid."

211. BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange. 596-7070. #1—"Victor/Victoria." #2—Thru May 20: "Ragtime." Beg. May 21: "Dead Men Don't Wear Plaid."

212. CANARSIE—TRIPLEX—Ave. L at E. 93rd St. 251-0700. #1—"The House Where Evil Dwells." #2—"Conan the Barbarian." #3—Thru May 20: "Paradise." Beg. May 21: "Dead Men Don't Wear Plaid."

213. COBBLE HILL—CINEMA—Court St. at Butler. 596-9113. Thru May 20: "Richard Pryor Live on the Sunset Strip"; "Neighbors."

223. FLATLANDS—BROOK—Flatlands Ave. at Flatbush Ave. 258-2034. Thru May 20: "Quest for Fire."

224. FLATLANDS—KINGS PLAZA NORTH—Flatbush Ave. at Ave. U. 253-1110. "Victor/Victoria." **SOUTH**—Thru May 20: "Soup for One." Beg. May 21: "Dead Men Don't Wear Plaid."

225. FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K. 763-3000. #1—"Super Fuzz." #2—"Wrong Is Right."

231. MIDWOOD—AVENUE U—At E. 16th St. 336-1234. Thru May 20: "Super Fuzz." Beg. May 21: "Fighting Back."

232. MIDWOOD—COLLEGE—Flatbush Ave. at Ave. H. 859-1384. Thru May 20: "Paradise"; "The Howling."

233. MIDWOOD—KENT—Coney Island Ave. nr. Ave. H. 434-8422. "On Golden Pond."

234. MIDWOOD—KINGSWAY—Kings Hwy. at Coney Island Ave. 645-8588. #1—"Wrong Is Right." #2—"Andy Warhol's Frankenstein." #3—"Porky's."

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235. MIDWOOD—MIDWOOD—Ave. J at E. 13th St. 377-1718. Thru May 18: "Death Wish II." Beg. May 19: "Richard Pryor Live on the Sunset Strip."

236. PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave. 636-0170. #1—Thru May 20: "Wrong Is Right." #2—Thru May 20: "Quest for Fire." Beg. May 21: "Dead Men Don't Wear Plaid."

Staten Island

300. ELTINGVILLE—AMBOY— 356-3800. #1—Thru May 20: "Paradise." #2—Thru May 20: "Super Fuzz." Beg. May 21: "Fighting Back."

303. NEW DORP—FOX PLAZA— 987-6800. #1—Thru May 20: "Porky's." #2—"Conan the Barbarian."

304. NEW DORP—HYLAN— 351-6601. #1—"Wrong Is Right." #2—Thru May 20 (tent.): "Das Boot." Beg. May 21: "Dead Men Don't Wear Plaid."

305. NEW DORP—LANE— 351-2110. Thru May 20: "Victor/Victoria." Beg. May 21: "Fighting Back."

306. NEW DORP—RAE— 979-0444. #1—Thru May 20: "Paradise." #2—Thru May 20: "The House Where Evil Dwells." #1 & #2—Beg. May 21: "AC/DC: Let There Be Rock."

307. NEW SPRINGVILLE—ISLAND— 761-6666. #1—"Conan the Barbarian." #2—Thru May 20: "If You Could See What I Hear." Beg. May 21: "The Texas Chainsaw Massacre"; "Massacre at Central High."

308. NEW SPRINGVILLE—RICHMOND— 761-3103. "Andy Warhol's Frankenstein."

Queens

401. ASTORIA—UA ASTORIA—Steinway St. 545-9470. #1—"Wrong Is Right." #2—"Andy Warhol's Frankenstein." #3—"Conan the Barbarian." #4—Thru May 20: "Paradise." Beg. May 21: "The Texas Chainsaw Massacre."

403. BAYSIDE—BAYSIDE—Bell at 39th Ave. 225-1110. #1—"Conan the Barbarian." #2—Thru May 20: "Paradise." Beg. May 21: "Dead Men Don't Wear Plaid." #3—Tent.: "Lady Chatterly's Lover." #4—Tent.: "Quest For Fire."

404. BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave. 428-4040. #1—"The Long Good Friday." #2—"Wrong Is Right."

406. CORONA—PLAZA—103-14 Roosevelt Ave. 639-0012. Thru May 20: "Death Wish II"; "Nighthawks." Beg. May 21: "Vice Squad"; "The Howling."

408. ELMHURST—LOEWS ELMWOOD—Queens Blvd. nr. 57th Ave. 429-4770. #1—"Super Fuzz." #2—"Paradise."

409. FLUSHING—KEITHS—Northern at Main. 353-4000. #1—Thru May 20: "Paradise." Beg. May 21: "AC/DC: Let There Be Rock." #2—Thru May 20: "Porky's." Beg. May 21: "Fighting Back." #3—"Andy Warhol's Frankenstein."

411. FLUSHING—PARSONS—Parsons at Union Tpke. 591-8555. #1—"Wrong Is Right." #2—"Paradise."

412. FLUSHING—PROSPECT—Main St. at Kissena Blvd. 359-1050. #1—"Wrong Is Right." #2—"The House Where Evil Dwells." #3—Thru May 20: "Super Fuzz."

413. FLUSHING—UA QUARTET—Northern Blvd. at 160th St. 359-6777. #1 & #2—"Conan the Barbarian." #3—Thru May 20: "The Nesting." Beg. May 21: "Dead Men Don't Wear Plaid." #4—Thru May 20: "Victor/Victoria." Beg. May 21: "The Texas Chainsaw Massacre."

414. FLUSHING—UTOPIA—Union Tpke. at 188th St. 454-2323. "If You Could See What I Hear."

416. FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd. 261-2244. Thru May 20: "On Golden Pond."

417. FOREST HILLS—CONTINENTAL—Austin at 71st Ave. 544-1020. #1—"Porky's." #2—Thru May 20: "Quest for Fire."

418. FOREST HILLS—FOREST HILLS—Queens Blvd. at 71st Ave. 261-7866. #1—Thru May 20: "Victor/Victoria." Beg. May 21: "Dead Men Don't Wear Plaid." #2—Thru May 20: "If You Could See What I Hear." Beg. May 21: "Victor/Victoria."

419. FOREST HILLS—LOEWS TRYLON—Queens Blvd. at 66th Ave. 459-8944. "Wrong Is Right."

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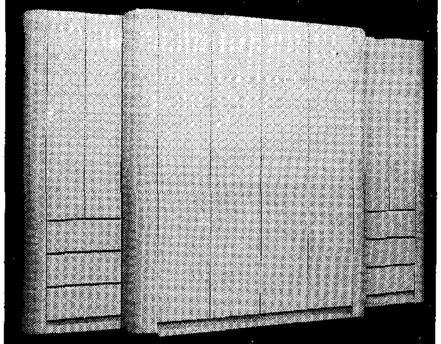

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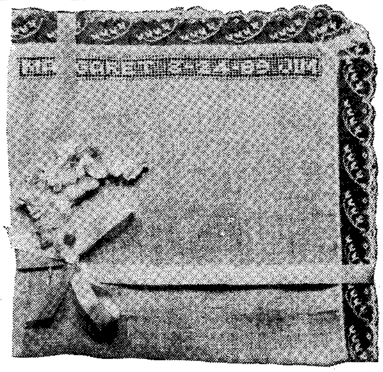

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MOVIES

420. FOREST HILLS—MIDWAY—Queens Blvd. at Continental. 261-8572. #1—"Andy Warhol's Frankenstein." #2—"Conan the Barbarian." #3—"The House Where Evil Dwells." #4—Thru May 20: "Lady Chatterly's Lover." Beg. May 21: "The Texas Chainsaw Massacre."

423. FRESH MEADOWS—MEADOWS—Mall off Horace Harding Blvd. 454-6800. #1—"Victor/Victoria." #2—Thru May 20: "Super Fuzz." Beg. May 21: "Fighting Back."

424. GLEN OAKS—GLEN OAKS—Union Tpke. at 255th St. 347-7777. Thru May 20: "Porky's."

426. JACKSON HEIGHTS—BOULEVARD—Northern Blvd. at 83rd St. 335-0170. #1—Thru May 20: "Paradise." #2—"Quest for Fire." #3—"The House Where Evil Dwells."

427. JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave. 779-2834. #1—Thru May 20: "The Nesting"; "Dr. Butcher, M.D." #2—Thru May 20: "Lady Chatterly's Lover." Beg. May 21: "Dead Men Don't Wear Plaid." #3—"Porky's."

436. KEW GARDENS HILLS—MAIN STREET—At 72nd Dr. 268-3636. Thru May 20: "On Golden Pond"; "The Mirror Crack'd." Beg. May 21: "Victor/Victoria"; "True Confessions."

437. LITTLE NECK—LITTLE NECK—254-18 Northern Blvd. 225-2800. Thru May 20: "On Golden Pond."

439. OZONE PARK—CROSSBAY—Rockaway at Woodhaven Blvd. 848-1738. #1—"Conan the Barbarian." #2—Thru May 20: "The House Where Evil Dwells." Beg. May 21 (tent.): "Dead Men Don't Wear Plaid."

442. REGO PARK—DRAKE—Woodhaven Blvd. at 63rd Ave. 639-0600. Thru May 20: "Missing."

447. ROCKAWAY PARK—SURFSIDE—103-22 Rockaway Beach Blvd. 945-4632. #1—Thru May 20: "Super Fuzz." Beg. May 21: "Some Kind of Hero." #2—Thru May 20: "Deathtrap." Beg. May 21: "Dead Men Don't Wear Plaid."

448. SUNNYSIDE—CENTER—Queens Blvd. at 43rd St. 784-3050. #1—"Wrong Is Right." #2—"The House Where Evil Dwells."

450. WHITESTONE—CROSS ISLAND—Cross Island Pkwy. 767-2800. #1—Thru May 20: "If You Could See What I Hear." Beg. May 21: "Fighting Back." #2—Thru May 20: "Missing."

453. WOODSIDE—DELUXE—Roosevelt Ave. at 62nd St. 429-2929. Thru May 20: "Deathtrap"; "Outland."

Long Island

(Area Code 516)
Nassau County

500. BALDWIN—BALDWIN— 223-9230. "Victor/Victoria."

501. BALDWIN—GRAND AVENUE— 223-2323. Thru May 20: "Chariots of Fire."

502. BELLEROSE—BELLEROSE— 775-1351. Thru May 18: "Death Wish II." Beg. May 19: "Richard Pryor Live on the Sunset Strip."

503. BELLMORE—PLAYHOUSE— 785-5400. Thru May 20: "Deathtrap."

504. BELLMORE—THE MOVIES— 785-3032. "On Golden Pond."

506. BETHPAGE—BETHPAGE— 796-2554. "Chariots of Fire."

507. BETHPAGE—MID-ISLAND— 796-7500. Thru May 20: "On Golden Pond." Beg. May 21: "Some Kind of Hero."

508. CEDARHURST—CENTRAL— 569-0105. #1—"Chariots of Fire." #2—"Wrong Is Right." #3—"Richard Pryor Live on the Sunset Strip."

511. EAST MEADOW—FLICK— 794-8008. #1—Thru May 20: "On Golden Pond." #2—Thru May 20: "Deathtrap."

512. EAST MEADOW—MEADOWBROOK— 731-2423. #1—"Conan the Barbarian." #2—Thru May 20: "If You Could See What I Hear." Beg. May 21: "AC/DC: Let There Be Rock." #3—Thru May 20: "The Nesting." Beg. May 21: "Dead Men Don't Wear Plaid." #4—Thru May 20: "Lady Chatterly's Lover." Beg. May 21: "The Texas Chainsaw Massacre"; "Massacre at Central High."

513. EAST ROCKAWAY—CRITERION— 599-0242. #1—Thru May 20: "The Amateur." Beg. May 21: "Some Kind of Hero." #2—Thru May 20: "Deathtrap." Beg. May 21: "Quest for Fire."

514. ELMONT—ARGO— 437-0356. Program unavailable.

516. FARMINGDALE—FARMINGDALE— 249-0122. Beg. May 21: "Some Kind of Hero."

517. FLORAL PARK—FLORAL— 352-2280. Thru May 20: "Andy Warhol's Frankenstein." Beg. May 21: "The Texas Chainsaw Massacre"; "Massacre at Central High."

518. FRANKLIN SQUARE—FRANKLIN— 775-3257. #1—"Paradise." #2—"Porky's."

519. GARDEN CITY—ROOSEVELT FIELD— 741-4007. #1—"Conan the Barbarian." #2—Thru May 20: "Super Fuzz." Beg. May 21: "Fighting Back."

521. GARDEN CITY PARK—PARK EAST— 741-8484. Thru May 20: "Wrong Is Right."

523. GREAT NECK—SQUIRE— 466-2020. "Victor/Victoria."

524. HEWLETT—HEWLETT— 791-6768. Thru May 18: "Death Wish II." Beg. May 19: "Richard Pryor Live on the Sunset Strip."

526. HICKSVILLE—HICKSVILLE— 931-0749. #1—Thru May 20: "The Amateur." Beg. May 21: "The Texas Chainsaw Massacre"; "Massacre at Central High." #2—Thru May 20: "Deathtrap." Beg. May 21: "Dead Men Don't Wear Plaid."

527. HICKSVILLE—PLAINVIEW— 935-6100. "The House Where Evil Dwells."

528. HICKSVILLE—TWIN NORTH— 433-2400. "Porky's." **SOUTH—**"Conan the Barbarian."

529. LAWRENCE—LAWRENCE— 371-0203. #1—"The Nesting." #2—Thru May 20: "Quest for Fire." Beg. May 21: "The Texas Chainsaw Massacre"; "Massacre at Central High." #3—Thru May 20: "Paradise." Beg. May 21: "Fighting Back."

530. LEVITTOWN—LEVITTOWN— 731-0516. Thru May 20: "Deathtrap"; "Ghost Story." Beg. May 21: "If You Could See What I Hear"; "Endless Love."

531. LEVITTOWN—LOEWS NASSAU— 731-5400. #1—"Paradise." #2—"Super Fuzz." #3—"Wrong Is Right." #4—"Andy Warhol's Frankenstein."

532. LONG BEACH—LIDO— 432-0056. Thru May 20: "On Golden Pond." Beg. May 21: "Victor/Victoria."

533. LYNBROOK—LYNBROOK— 593-1033. #1—Thru May 20: "The House Where Evil Dwells." Beg. May 21: "The Secret Policeman's Other Ball." #2—"Conan the Barbarian." #3—Thru May 20: "The Nesting." Beg. May 21: "Dead Men Don't Wear Plaid." #4—Thru May 20: "Lady Chatterly's Lover." Beg. May 21: "The House Where Evil Dwells."

534. LYNBROOK—STUDIO ONE— 599-5151. "Quest for Fire."

535. MALVERNE—TWIN— 599-6966. #1—"On Golden Pond." #2—"Deathtrap."

536. MANHASSET—CINEMA— 627-1300. Thru May 20: "Chariots of Fire." Beg. May 21: "Diva."

537. MANHASSET—MANHASSET— 627-7887. #1—"Conan the Barbarian." #2—Thru May 20: "Porky's." Beg. May 21: "Dead Men Don't Wear Plaid." #3—Thru May 20: "Lady Chatterly's Lover." Beg. May 21: "Porky's."

540. MASSAPEQUA—PEQUA— 799-6464. Thru May 20: "Partners." Beg. May 21: "The Texas Chainsaw Massacre"; "Massacre at Central High."

541. MASSAPEQUA—SUNRISE MALL— 795-2244. #1—Thru May 20: "The Nesting." Beg. May 21: "Dead Men Don't Wear Plaid." #2—"Victor/Victoria." #3—"Porky's." #4—Thru May 20: "Lady Chatterly's Lover." Beg. May 21: "Arthur"; "Body Heat." #5—Thru May 20: "Paradise." Beg. May 21: "Fighting Back." #6—Tent.: "Andy Warhol's Frankenstein." #7—"Wrong Is Right."

542. MERRICK—GABLES— 546-0734. Thru May 20: "Richard Pryor Live on the Sunset Strip." Beg. May 21: "Deathtrap."

543. MERRICK—MALL— 623-4424. Theater has not supplied program information.

544. MERRICK—MERRICK— 623-1522. "Wrong Is Right."

545. NEW HYDE PARK—ALAN— 354-4338. "The House Where Evil Dwells."

546. NEW HYDE PARK—HERRICKS— 747-0555. Thru May 20: "On Golden Pond."

547. OCEANSIDE—OCEANSIDE— 536-7565. #1—Thru May 20: "On Golden Pond." #2—Thru May 20: "Deathtrap."

548. OLD BETHPAGE—CINE CAPRI— 752-1610. Thru May 20: "On Golden Pond."

549. OYSTER BAY—MOVIES— 922-0333. #1—Thru May 14: "On Golden Pond." Beg. May 20: "If You Could See What I Hear." #2—Thru May 20: "Deathtrap." Beg. May 21: "Some Kind of Hero."

550. **PLAINVIEW—MORTON VILLAGE—** 938-2323. Thru May 18: "Death Wish II." Beg. May 19: "Richard Pryor Live on the Sunset Strip."

551. **PLAINVIEW—OLD COUNTRY—** 931-4242. #1—"Wrong Is Right." #2—Thru May 20: "Chariots of Fire."

552. **PLAINVIEW—TWIN—** 931-1333. #1—"Andy Warhol's Frankenstein." #2—Thru May 20: "Super Fuzz." Beg. May 21: "Fighting Back."

554. **PORT WASHINGTON—MOVIES—** 767-5600. #1—"Quest for Fire." #2—"Andy Warhol's Frankenstein." #3—"The House Where Evil Dwells."

555. **PORT WASHINGTON—SANDS POINT—** 883-5074. Thru May 20: "Deathtrap." Beg. May 21: "If You Could See What I Hear."

557. **ROCKVILLE CENTRE—FANTASY—** 764-8000. Thru May 20: "Super Fuzz." Beg. May 21: "AC/DC: Let There Be Rock."

558. **ROCKVILLE CENTRE—TWIN—** 678-3121. #1—"Porky's." #2—Thru May 20: "The Nesting." Beg. May 21: "The Texas Chainsaw Massacre"; "Massacre at Central High."

559. **ROSLYN—ROSLYN—** 621-8488. #1—"Wrong Is Right." #2—Thru May 20: "Parasite." Beg. May 21: "I Love You."

561. **SYOSSET—SYOSSET—** 921-5810. "Victor/Victoria."

562. **SYOSSET—UA CINEMA 150—** 364-0700. Thru May 20: "If You Could See What I Hear." Beg. May 21: "The Secret Policeman's Other Ball."

566. **VALLEY STREAM—GREEN ACRES—** 561-2100. "Victor/Victoria."

567. **VALLEY STREAM—SUNRISE—** 825-5700. #1—"Partners." #2—"Conan the Barbarian." #3—"Porky's." #4—"Paradise." #5—"Some Kind of Hero." #6—"If You Could See What I Hear." #7—"The House Where Evil Dwells." #8—"Super Fuzz." #9—"Andy Warhol's Frankenstein."

568. **VALLEY STREAM—VALLEY STREAM—** 825-8371. Program unavailable.

570. **WANTAGH—CINEMA WANTAGH—** 221-7784. #1—"The House Where Evil Dwells." #2—Thru May 20 (tent.): "Deathtrap."

571. **WANTAGH—WANTAGH—** 781-6969. "Conan the Barbarian."

574. **WESTBURY—WESTBURY—** 333-1911. Program unavailable.

575. **WOODMERE—FIVE TOWNS—** 374-2223. "Andy Warhol's Frankenstein."

Suffolk County

600. **AMITYVILLE—AMITYVILLE—** 264-7789. #1—"Andy Warhol's Frankenstein." #2—"The House Where Evil Dwells."

601. **BABYLON—BABYLON—** 669-3399. "Conan the Barbarian."

602. **BABYLON—TWIN—** 669-0700. #1—Thru May 20: "Porky's." #2—"Wrong Is Right."

603. **BABYLON—SOUTH BAY—** 587-7676. #1—Thru May 20: "Partners." #2—Thru May 20: "Super Fuzz." #3—"The House Where Evil Dwells."

604. **BAY SHORE—BAY SHORE—** 665-0200. Thru May 20: "The Amateur." Beg. May 21: "AC/DC: Let There Be Rock."

605. **BAY SHORE—CINEMA—** 665-1722. "If You Could See What I Hear."

606. **BAY SHORE—ENCORE—** 655-9834. Thru May 20: "The Nesting"; "The Children." Beg. May 21: "Quest for Fire."

607. **BAY SHORE—LOEWS SOUTH SHORE MALL—** 666-4000. #1—"Paradise." #2—"Andy Warhol's Frankenstein."

609. **BRENTWOOD—BRENTWOOD—** 273-3900. Thru May 20: "The Amateur." Beg. May 21: "Some Kind of Hero."

612. **CENTEREACH—CENTEREACH—** 588-0088. Thru May 20: "On Golden Pond." Beg. May 21: "Dead Men Don't Wear Plaid."

613. **CENTER MORICHES—CENTER—** 878-2100. Thru May 20: "On Golden Pond."

616. **COMMACK—MAYFAIR—** 543-0707. "Victor/Victoria."

617. **COMMACK—COMMACK—** 499-4545. #1—"Porky's." #2—"Wrong Is Right."

619. **CORAM—CORAM—** 698-7200. Thru May 20: "Richard Pryor Live on the Sunset Strip." Beg. May 21: "Dead Men Don't Wear Plaid."

621. **CORAM—PINE—** 698-6442. #1—"Conan the Barbarian." #2—"The House Where Evil Dwells."

622. **DEER PARK—DEER PARK—** 667-2440. "Wrong Is Right."

623. **EAST HAMPTON—CINEMAS—** 324-0448. #1—"Conan the Barbarian." #2—Thru May 20: "Wrong Is Right." Beg. May 21: "The Secret Policeman's Other Ball." #3—Thru May 20: "Lady Chatterly's Lover." Beg. May 21: "Dead Men Don't Wear Plaid." #4—Thru May 20: "Victor/Victoria." Beg. May 21: "Fighting Back." #5—Thru May 20: "Quest for Fire." Beg. May 21: "The House Where Evil Dwells."

626. **EAST NORTHPORT—LARKFIELD—** 261-0043. "Quest for Fire."

627. **EAST SETAUKET—FOX—** 473-2400. "Porky's."

628. **ELWOOD—ELWOOD—** 499-7800. Thru May 20: "Partners." Beg. May 21: "Fighting Back."

629. **FARMINGVILLE—COLLEGE PLAZA—** 698-2200. #1—"The House Where Evil Dwells." #2—Thru May 20: "If You Could See What I Hear." Beg. May 21: "The Texas Chainsaw Massacre"; "Massacre at Central High."

630. **GREENPORT—GREENPORT—** 477-0500. Thru May 20: "Victor/Victoria." Beg. May 21: "Chariots of Fire."

631. **HAUPPAUGE—HAUPPAUGE—** 265-1814. Thru May 20: "Quest for Fire."

633. **HUNTINGTON—SHORE—** 421-5200. #1—"Paradise." #2—"Porky's." #3—"Wrong Is Right."

634. **HUNTINGTON—WHITMAN—** 423-1300. Thru May 20: "Deathtrap." Beg. May 21: "Dead Men Don't Wear Plaid."

635. **HUNTINGTON—YORK—** 421-3911. "Conan The Barbarian."

636. **ISLIP—ISLIP—** 581-5200. #1—Thru May 20: "On Golden Pond." Beg. May 21: "Dead Men Don't Wear Plaid." #2—Thru May 20: "Victor/Victoria." Beg. May 21: "Some Kind of Hero." #3—Thru May 20: "Deathtrap."

637. **LAKE GROVE—SMITH HAVEN MALL—** 724-9550. "The House Where Evil Dwells."

638. **LINDENHURST—LINDENHURST—** 888-5400. Thru May 20: "The Amateur." Beg. May 21: "Some Kind of Hero."

639. **MATTITUCK—TWIN—** 298-4405. #1—"Porky's." #2—Thru May 20: "Victor/Victoria."

641. **MONTAUK—THE MOVIES—** 668-2393. May 21-23: "Atlantic City."

643. **NORTH BABYLON—NORTH BABYLON—** 667-2495. #1—Thru May 20: "Victor/Victoria." #2—Thru May 20: "Quest for Fire."

644. **NORTHPORT—NORTHPORT—** 261-8600. Thru May 20: "On Golden Pond." Beg. May 21: "Victor/Victoria."

645. **OAKDALE—OAKDALE—** 589-8118. Thru May 20: "Richard Pryor Live on the Sunset Strip." Beg. May 21: "Deathtrap."

647. **PATCHOGUE—PATCHOGUE—** 475-0601. "Porky's."

648. **PATCHOGUE—PLAZA—** 475-5225. #1—"Andy Warhol's Frankenstein." #2—"Conan the Barbarian."

651. **PATCHOGUE—SUNWAVE—** 475-7766. #1—Thru May 20: "Super Fuzz." Beg. May 21: "Dead Men Don't Wear Plaid." #2—Thru May 20: "Partners." Beg. May 21: "Fighting Back."

653. **PORT JEFFERSON—MINI EAST—** 928-6555. "Chariots of Fire." **CINEMA WEST—** Thru May 20: "Victor/Victoria."

654. **PORT JEFFERSON STATION—BROOKHAVEN—** 473-1200. Thru May 18: "Death Wish II." Beg. May 19: "Richard Pryor Live on the Sunset Strip."

655. **RIVERHEAD—SUFFOLK—** 727-3133. Thru May 20: "On Golden Pond." Beg. May 21: "Some Kind of Hero."

657. **SAG HARBOR—SAG HARBOR—** 725-0010. May 21-23: "Three Brothers."

658. **SAYVILLE—SAYVILLE—** 589-0232. #1—Thru May 20: "On Golden Pond." #2—Thru May 20: "Victor/Victoria." Beg. May 21: "Dead Men Don't Wear Plaid." #3—Thru May 20: "Deathtrap."

662. **SMITHTOWN—SMITHTOWN—** 265-1551. Thru May 20: "Deathtrap." Beg. May 21: "Dead Men Don't Wear Plaid."

663. **SOUTHAMPTON—SOUTHAMPTON—** 283-1300. #1—Thru May 20: "Das Boot." Beg. May 21 (tent.): "Fighting Back." #2—Thru May 20: "The House Where Evil Dwells." Beg. May 21 (tent.): "Wrong Is Right."

664. **STONY BROOK—LOEWS—** 751-2300. #1—"Paradise." #2—"Super Fuzz." #3—"Wrong Is Right."

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MOVIES

666. WESTHAMPTON—HAMPTON ARTS— 288-2600. Thru May 20: "If You Could See What I Hear."

667. WESTHAMPTON—WESTHAMPTON— 288-1500. Tent.: "Deathtrap."

668. WEST ISLIP—TWIN— 669-2626. #1—Thru May 20: "On Golden Pond." Beg. May 21: "Victor/Victoria." #2—Thru May 20: "Deathtrap." Beg. May 21: "Some Kind of Hero."

New York State

(Area Code 914)
Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE— 234-7300. Thru May 20: "Victor/Victoria." Beg. May 21: "Dead Men Don't Wear Plaid."

701. BEDFORD VILLAGE—CINEMA 22— 234-9577. Thru May 20: "Super Fuzz." Beg. May 21: "Fighting Back."

702. BRONXVILLE—BRONXVILLE— 961-4030. #1—Thru May 20: "If You Could See What I Hear." Beg. May 21: "Dead Men Don't Wear Plaid." #2—"Chariots of Fire." #3—Thru May 20: "Lady Chatterly's Lover." Beg. May 21: "Arthur."

704. GREENBURGH—CINEMA 100— 946-4680. #1—"Conan the Barbarian." #2—Thru May 20: "Das Boot." Beg. May 21: "Dead Men Don't Wear Plaid."

706. HARTSDALE—CINEMA— 428-2200. #1—Program unavailable. #2—"Wrong Is Right." #3—Thru May 20: "The House Where Evil Dwells." #4—Thru May 20: "Chariots of Fire."

707. LARCHMONT—PLAYHOUSE— 834-3001. Thru May 20: "Victor/Victoria." Beg. May 21: "Dead Men Don't Wear Plaid."

708. MAMARONECK—PLAYHOUSE— 698-2200. #1 & #2—"Conan the Barbarian." #3—"Porky's." #4—Thru May 20: "The Nesting." Beg. May 21: "The Secret Policeman's Other Ball."

709. MOUNT KISCO—MOUNT KISCO— 666-6900. #1—"Conan the Barbarian." #2—"Wrong Is Right."

711. MOUNT VERNON—PARKWAY— 664-3311. Thru May 20: "Deathtrap." Beg. May 21: "Victor/Victoria."

712. NEW ROCHELLE—LOEWS— 632-1700. #1—"Paradise." #2—"Wrong Is Right."

713. NEW ROCHELLE—MALL— 636-8808. Thru May 20: "Super Fuzz." Beg. May 21: "AC/DC: Let There Be Rock."

714. NEW ROCHELLE—PROCTORS— 632-1100. #1—Thru May 20: "Andy Warhol's Frankenstein." Beg. May 21: "Fighting Back." #2—Thru May 20: "Porky's." #3—"Conan the Barbarian." #4—Thru May 20: "The House Where Evil Dwells." Beg. May 21: "Dead Men Don't Wear Plaid."

716. NEW ROCHELLE—TOWN— 632-4000. Thru May 20: "Quest for Fire."

717. OSSINING—ARCADIAN— 941-5200. #1—"Super Fuzz." #2—Thru May 20: "Quest for Fire." Beg. May 21: "Dead Men Don't Wear Plaid."

718. PEEKSKILL—BEACH— 737-6262. #1—"Conan the Barbarian." #2—Thru May 20: "Roommates." Beg. May 21: "If You Could See What I Hear." #3—"The House Where Evil Dwells."

719. PEEKSKILL—WESTCHESTER MALL— 528-8822. #1—"Porky's." #2—Thru May 20: "Paradise." Beg. May 21: "Fighting Back." #3—"Wrong Is Right."

720. PELHAM—PICTURE HOUSE— 738-3160. Thru May 20: "On Golden Pond."

721. PLEASANTVILLE—ROME— 769-0720. Thru May 20: "If You Could See What I Hear." Beg. May 21: "Fighting Back."

722. RYE—RYE RIDGE— 939-8177. #1—Thru May 20: "Paradise." Beg. May 21: "Fighting Back." #2—"The House Where Evil Dwells."

723. SCARSDALE—FINE ARTS— 723-6699. Thru May 20: "Three Brothers." Beg. May 21: "Diva."

724. SCARSDALE—PLAZA— 725-0078. Thru May 20: "Deathtrap." Beg. May 21 (tent.): "Victor/Victoria."

726. WHITE PLAINS—COLONY— 948-8828. Thru May 20: "The Nesting"; "The Children." Beg. May 21: "Quest for Fire."

727. WHITE PLAINS—GALLERIA— 997-8198. #1—"Porky's." #2—Thru May 20: "Richard Pryor Live on the Sunset Strip." Beg. May 21: "Fighting Back."

728. WHITE PLAINS—UA CINEMA— 946-2820. Thru May 20: "Lady Chatterly's Lover." Beg. May 21: "The Texas Chainsaw Massacre"; "Massacre at Central High."

729. YONKERS—CENTRAL PLAZA— 793-3232. #1—"Quest for Fire." #2—"Victor/Victoria."

730. YONKERS—KENT— 237-3440. Thru May 20: "On Golden Pond"; "The Elephant Man." Beg. May 21: "If You Could See What I Hear"; "Endless Love."

732. YONKERS—MOVIELAND— 793-0002. #1—"Conan the Barbarian." #2—"Wrong Is Right." #3—"The Long Good Friday." #4—"Paradise."

733. YORKTOWN HEIGHTS—TRIANGLE— 245-7555. #1—"Quest for Fire." #2—Thru May 20: "Victor/Victoria." Beg. May 21: "Dead Men Don't Wear Plaid."

Rockland County

741. NANUET—MALL— 623-6336. Program unavailable.

742. NANUET—ROUTE 59— 623-3355. Thru May 20: "If You Could See What I Hear." Beg. May 21: "AC/DC: Let There Be Rock."

743. NANUET—THE MOVIES— 623-0211. Theater has not supplied program information.

744. NEW CITY—TOWN— 634-5100. #1—"Wrong Is Right." #2—"Victor/Victoria."

745. NEW CITY—UA CINEMA 304— 634-8200. #1—"Conan the Barbarian." #2—Thru May 20: "Porky's." Beg. May 21: "Dead Men Don't Wear Plaid."

746. NYACK—CINEMA EAST— 358-6631. Thru May 20: "Missing." Beg. May 21: "Fighting Back."

749. ORANGEBURG—ORANGEBURG— 359-6030. "Reds."

751. PEARL RIVER—CENTRAL— 735-2530. "Porky's."

752. PEARL RIVER—PEARL RIVER— 735-6500. Thru May 20: "On Golden Pond." Beg. May 21: "Dead Men Don't Wear Plaid."

754. SPRING VALLEY—CINEMA 45— 352-1445. Thru May 20: "Super Fuzz." Beg. May 21: "Fighting Back."

755. STONY POINT—9 W CINEMA— 942-0303. Thru May 20: "On Golden Pond."

756. SUFFERN—LAFAYETTE— 357-6030. "Conan the Barbarian."

758. WEST HAVERSTRAW—PLAZA— 947-2220. "Quest for Fire."

Connecticut

(Area Code 203)
Fairfield County

774. BROOKFIELD—FINE ARTS— 775-0070. #1—Thru May 20: "The Story of O." Beg. May 21: "Dead Men Don't Wear Plaid." #2—"Conan the Barbarian."

775. DANBURY—CINE— 743-2200. #1—"Porky's." #2—"Wrong Is Right." #3—Thru May 20: "Paradise." Beg. May 21: "Das Boot."

776. DANBURY—CINEMA— 748-2923. #1—"Victor/Victoria." #2—"If You Could See What I Hear." Beg. May 21: "Fighting Back."

777. DANBURY—PALACE— 748-7496. #1—"The House Where Evil Dwells." #2—"Super Fuzz." #3—"Andy Warhol's Frankenstein."

778. DARIEN—PLAYHOUSE— 655-0100. "Conan the Barbarian."

779. FAIRFIELD—COMMUNITY— 255-6555. #1—Thru May 20: "Deathtrap." Beg. May 21: "Dead Men Don't Wear Plaid." #2—Thru May 20: "Super Fuzz."

780. FAIRFIELD—COUNTY— 334-1411. "Conan the Barbarian."

781. GREENWICH—CINEMA— 869-6030. Thru May 20: "If You Could See What I Hear." Beg. May 21: "Dead Men Don't Wear Plaid."

782. GREENWICH—PLAZA— 869-4030. #1—"Wrong Is Right." #2—"Chariots of Fire." #3—"Das Boot."

783. NEW CANAAN—PLAYHOUSE— 966-0600. Tent.: "Victor/Victoria."

784. NORWALK—CINEMA— 838-4504. #1—"Porky's" #2—Thru May 20: "Andy Warhol's Frankenstein." Beg. May 21: "Fighting Back."

785. NORWALK—NORWALK— 866-3010. Thru May 20: "The House Where Evil Dwells." Beg. May 21: "AC/DC: Let There Be Rock."

786. SOUTH NORWALK—SONO— 866-9202. Thru May 18: "The Devils Playground." May 19-21: "The Third Generation"; "The Marriage of Maria Braun." Beg. May 22: "Quartet."

787. SPRINGDALE—STATE— 325-0250. "On Golden Pond."

789. STAMFORD—CINEMA— 324-3100. #1—"Porky's." #2—Thru May 20: "Super Fuzz." Beg. May 21: "Fighting Back." #3—"Victor/Victoria."

790. STAMFORD—RIDGEWAY— 323-5000. Thru May 20: "Paradise." Beg. May 21: "Annie."

791. TRUMBULL—TRUMBULL— 374-0462. #1—"Wrong Is Right." #2—"Paradise." #3—"Chariots of Fire."

793. WESTPORT—FINE ARTS 1— 227-3324. "Victor/Victoria." **FINE ARTS 2—**"If You Could See What I Hear." **FINE ARTS 3—**227-9619. "Das Boot." **FINE ARTS 4—**226-6666. "Chariots of Fire."

794. WESTPORT—POST— 227-0500. "Conan the Barbarian."

797. WILTON—CINEMA— 762-5678. Thru May 20: "Wrong Is Right." Beg. May 21: "Dead Men Don't Wear Plaid."

New Jersey

(Area Code 201)
Hudson County

800. ARLINGTON—LINCOLN— 997-6873. Program unavailable.

803. HARRISON—WARNER— 482-8550. Program unavailable.

804. JERSEY CITY—HUDSON PLAZA— 433-1100. #1—"Porky's." #2—"Quest for Fire."

807. SECAUCUS—LOEWS HARMON COVE— 866-1000. #1—"Wrong Is Right." #2—"Conan the Barbarian." #3—"Paradise." #4—"Super Fuzz."

810. WEST NEW YORK—MAYFAIR— 865-2010. Thru May 20: "Victor/Victoria." Beg. May 21: "Some Kind of Hero."

Essex County

811. BLOOMFIELD—CENTER— 748-7900. Thru May 20: "The House Where Evil Dwells."

812. BLOOMFIELD—ROYAL— 748-3555. #1—Thru May 20: "Andy Warhol's Frankenstein." Beg. May 21: "Fighting Back." #2—Thru May 20: "Super Fuzz." Beg. May 21: "The Texas Chainsaw Massacre"; "Massacre at Central High."

813. CEDAR GROVE—CINEMA 23— 239-1462. Thru May 20: "Chariots of Fire." Beg. May 21: "The Secret Policeman's Other Ball."

817. LIVINGSTON—COLONY— 992-0800. "On Golden Pond."

818. MAPLEWOOD—MAPLEWOOD— 763-3100. Beg. May 21: "Victor/Victoria."

819. MILLBURN—MILLBURN— 376-0800. #1—"Conan the Barbarian." #2—"Victor/Victoria."

821. MONTCLAIR—CLARIDGE— 746-5564. "Conan the Barbarian."

822. MONTCLAIR—WELLMONT— 783-9500. Thru May 20: "Paradise." Beg. May 21: "AC/DC: Let There Be Rock."

827. UPPER MONTCLAIR—BELLEVUE— 744-1455. "Victor/Victoria."

828. VERONA—VERONA— 239-0880. Thru May 20: "Lady Chatterly's Lover." Beg. May 21: "Dead Men Don't Wear Plaid."

829. WEST ORANGE—ESSEX GREEN— 731-7755. #1—"Porky's." #2—Thru May 20: "Wrong Is Right." Beg. May 21: "Fighting Back." #3—Thru May 20: "Chariots of Fire." Beg. May 21: "Wrong Is Right."

830. WEST CALDWELL—CINEMA WEST— 575-9085. Thru May 20: "Quest for Fire." Beg. May 21: "Victor/Victoria."

Union County

840. BERKELEY HEIGHTS—BERKELEY— 464-8888. Thru May 20: "On Golden Pond."

841. CRANFORD—CRANFORD— 276-9120. #1—"Andy Warhol's Frankenstein." #2—Thru May 20: "Lady Chatterly's Lover."

842. ELIZABETH—ELMORA— 352-3483. Beg. May 21: "Some Kind of Hero."

846. LINDEN—TWIN— 925-9787. #1—"Conan the Barbarian." #2—Thru May 20: "Paradise."

848. ROSELLE PARK—PARK— 245-0358. "On Golden Pond."

849. SUMMIT—STRAND— 273-3900. Thru May 20: "The House Where Evil Dwells." Beg. May 21: "Dead Men Don't Wear Plaid."

851. UNION—FIVE POINTS— 964-3466. Thru May 20: "Paradise." Beg. May 21: "Dead Men Don't Wear Plaid."

852. UNION—FOX— 964-8977. Thru May 20: "Super Fuzz." Beg. May 21: "Fighting Back."

853. UNION—LOST PICTURE SHOW— 964-4497. "Das Boot."

854. UNION—UNION— 686-4373. #1—Thru May 20: "Wrong Is Right." #2—"Porky's."

857. WESTFIELD—RIALTO— 232-1288. #1—"Conan the Barbarian." #2—Thru May 20: "If You Could See What I Hear." Beg. May 21: "Dead Men Don't Wear Plaid." #3—"The House Where Evil Dwells."

858. WESTFIELD—TWIN— 654-4720. #1—"Chariots of Fire." #2—Thru May 20: "Deathtrap." Beg. May 21: "Victor/Victoria."

Bergen County

860. BERGENFIELD—PALACE— 385-1600. "Conan the Barbarian."

861. CLOSTER—CLOSTER— 768-8800. "On Golden Pond."

862. EDGEWATER—LOEWS SHOWBOAT— 941-3660. #1—"Conan the Barbarian." #2—"Andy Warhol's Frankenstein." #3—"Paradise." #4—"Lady Chatterly's Lover."

863. EMERSON—TOWN— 261-1000. "Victor/Victoria."

864. FAIR LAWN—HYWAY— 796-1717. #1—Thru May 20: "Lady Chatterly's Lover." Beg. May 21: "Dead Men Don't Wear Plaid." #2—"Conan the Barbarian."

866. FAIRVIEW—FAIRVIEW— 941-2424. Program unavailable.

867. FORT LEE—LINWOOD— 944-6900. #1—Thru May 20: "Victor/Victoria." Beg. May 21: "The Secret Policeman's Other Ball." #2—"If You Could See What I Hear."

868. FORT LEE—SHARON— 224-3032. "Wrong Is Right."

869. HACKENSACK—ORITANI— 343-8844. #1—Thru May 20: "The Nesting." Beg. May 21: "The Texas Chainsaw Massacre"; "Massacre at Central High." #2—"Conan The Barbarian." #3—Thru May 20: "Quest for Fire." Beg. May 21: "Dead Men Don't Wear Plaid."

870. OAKLAND—TWIN— 337-4478. #1—Thru May 20: "On Golden Pond." #2—"Wrong Is Right."

871. PARAMUS—BERGEN MALL— 845-4449. Thru May 20: "Lady Chatterly's Lover." Beg. May 21: "Dead Men Don't Wear Plaid."

872. PARAMUS—ROUTE 17— 843-3830. #1—"Paradise." #2—"Victor/Victoria."

873. PARAMUS—CINEMA 35— 845-5070. "Conan the Barbarian."

874. PARAMUS—DRIVE-IN— 368-1440. Thru May 20: "Lunchwagon Girls"; "Summer Camp." Beg. May 21: "Victor/Victoria."

875. PARAMUS—ROUTE 4— 488-9444. #1—Thru May 20: "Porky's." Beg. May 21: "Annie." #2—"Wrong Is Right." #3—"The House Where Evil Dwells." #4—Thru May 20: "Andy Warhol's Frankenstein." Beg. May 21: "Fighting Back." #5—Thru May 20: "Super Fuzz." #6—Thru May 20: "Chariots of Fire." Beg. May 21: "Diva." #7—"If You Could See What I Hear."

876. RAMSEY—INTERSTATE— 327-0153. Program unavailable.

877. RAMSEY—RAMSEY— 327-2142. "On Golden Pond."

878. RIDGEFIELD PARK—RIALTO— 641-2115. Thru May 20: "On Golden Pond." Beg. May 21: "Victor/Victoria."

879. RIDGEWOOD—WARNER— 444-1234. #1—Thru May 20: "Wrong Is Right." #2—Thru May 20: "Super Fuzz." Beg. May 21: "Fighting Back."

881. TEANECK—CEDAR LANE— 836-3430. "On Golden Pond."

882. TENAFLY—BERGEN— 567-0004. Thru May 20: "On Golden Pond." Beg. May 21: "Victor/Victoria."

884. WASHINGTON TOWNSHIP—CINEMA— 666-2221. Program unavailable.

885. WESTWOOD—PASCACK— 664-3200. "On Golden Pond."

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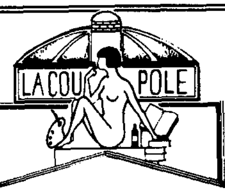

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Brief Reviews

This index includes most, but not necessarily all, films currently playing. Film titles are arranged alphabetically, and the numbers following the capsule reviews refer to the theater numbers in the program-listing pages that precede this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

New Films

★ **New films recommended by *New York*'s critic.**

AC/DC: LET THERE BE ROCK—(1hr. 28m., '82) A filmed performance of the rock group AC/DC in 1979. With band members Bon Scott, Angus Young, Phil Rudd and Cliff Williams. Dir. Eric Dionysius and Eric Mistler. PG. **45, 208, 306, 409, 512, 557, 604, 713, 742, 785, 822**

AMATEUR, THE—(1hr. 51m., '82) A young man is drawn into the world of espionage and professional assassins. With John Savage, Christopher Plummer and Marthe Keller. Dir. Charles Jarrott. R. **32, 54, 513, 526, 604, 609, 638**

ANNIE—(2hrs. 8m., '82) The adaptation of the Broadway musical based on the comic strip Little Orphan Annie. With Albert Finney, Carol Burnett, Ann Reinking, Bernadette Peters and Aileen Quinn. Dir. John Huston. PG. **31, 790, 875**

★ **ARTHUR**—(1hr. 36m., '81) Steve Gordon, a veteran TV writer, has revived the giddy conventions of 30s screwball comedy with style and wit. Dudley Moore is the drunken millionaire playboy, always in disgrace; John Gielgud (in a brilliant performance) the superbly contemptuous butler who disapproves of Arthur and loves him; Liza Minnelli the spunky, straightforward working-class girl he pursues; and Jill Eikenberry the serenely patronizing young upper-class matron who wants to marry him. The center of the picture, the true love relationship, is between Moore and Gielgud; their routines are beautifully worked out, with Gielgud tall and imposing, striding forward or standing stock-still while tiny Dudley Moore stumbles, falls down, and chatters at Gielgud's feet. They are like master and dog, only with the roles reversed. PG. **32, 541, 702**

★ **ATLANTIC CITY**—(1hr. 45m., '81) Shot in 1978, the movie catches Atlantic City at its moment of civic "rebirth"—i.e., its transformation from tattered old tart to sparkling young whore. Meanwhile the losers and dreamers who washed up on the shores of the *old* Atlantic City and were comfortable there are beginning to stir uneasily. There's Lou (Burt Lancaster), an elderly petty criminal; the sublime Grace (Kate Reid), an aging moll who hit the boardwalk in the forties for a Betty Grable look-alike contest and never left; and hustling selfish young Sally (Susan Sarandon), a refugee from Moose Jaw, Saskatchewan. Written by John Guare and directed by Louis Malle, the movie is sweet and affectionate but a little wan and precious. The best thing is Lancaster's Lou. Dressed like an Italian cavalier in white suits, Lancaster looks at Sarandon with his tired old eyes, and the movie's conceits almost seem like poetry. R. **641**

ATOMIC CAFE, THE—(1hr. 27m., '82) A maliciously entertaining but finally annoying collage of early U.S.-government and "educational" propaganda about nuclear war. As the Buchanan Brothers sing "Atomic Power," we see bomb tests, civilian defense films, 1950 interviews with congressmen calling for nuclear war against North Korea. Most of this material is pathetic, absurd, appalling. *The Atomic Cafe* should become a perfect divertissement for the emerging anti-nuke movement, but it does little but make us grin at our own helplessness, and we need more. The filmmakers—Pierce Rafferty, Kevin Rafferty, Joan Loader—mix real documentary and staged documentary, cartoons and live-action footage; they may start with one piece of propaganda, switch to another, come back to the first, and then introduce a third piece, and often we don't know what we're looking at or listening to. After a while, the deadpan gruesomeness begins to pall, and one longs for some signs of rational activity—on the filmmakers' part at least. **6**

CHARIOTS OF FIRE—(2hrs. 3m., '81) The exciting young theater actor Ben Cross is Harold Abrahams, a wealthy Jewish boy who becomes a star runner at Caius College, Cambridge, and Ian Charleson is a Scots missionary who sprints for the glory of God. The two men, driven in different ways, lead England to gold medals and glory in the 1924 Olympics at Paris. This handsome, beautifully costumed production, written by Colin Welland and directed by Hugh Hudson, is the epitome of "Masterpiece Theatre" filmmaking. It's cautious, "distinguished," and highly patriotic—it celebrates an England that is gentle, modest, and brave, an England essentially *good*. But it's too simple in its moral and dramatic ideas. With Alice Krige as a plush beauty with ruby lips—an actress—who falls for Abrahams, and Ian Holm as the canny professional trainer whom Abrahams hires in defiance of the gentleman-amateur's code of Cambridge. Beautifully blended color photography by David Watkin. PG. **9, 32, 58, 89, 501, 506, 508, 536, 551, 630, 653, 702, 706, 782, 791, 793, 813, 829, 858, 875**

★ **CHOSEN, THE**—(1hr. 48m., '82) Surprisingly solid, intelligent and satisfying. At the end of World War II, in Brooklyn, two clever, learned Jewish boys, sons of immigrants, become friends. Reuven Malter (Barry Miller), a shrewd, guarded streetwise kid, is the son of a professor and writer on Jewish affairs (Maximilian Schell). Danny Saunders (Robby Benson), tall, stern, with curly sidelocks, a Hasid from a long line of rabbis, has been raised in silence by his awesome father, the white-bearded patriarch Reb Saunders (Rod Steiger). The movie is devoted to the struggle between the assimilated Jews and the fiercely sectarian ones, to the contrasting joys of American secular life and the grave ecstasies of the Hasidic milieu, a culture so serious about ideas that a boy's reading the "wrong" books (Freud instead of the Talmud) is a major scandal. Adapting Chaim Potok's novel, director Jeremy Paul Kagan and screenwriter Edwin Gordon hit the right note of awe and skepticism in their portrait of the Hasidim. It's a sweetly serious movie, extremely well-acted, with respect for its subject and its audience. PG. **61, 71**

CONAN THE BARBARIAN—(2hrs. 9m., '82) Reviewed in this issue. R. **16, 24, 41, 70, 83, 97, 100, 102, 103, 109, 201, 206, 210, 212, 303, 307, 401, 403, 413, 420, 439, 512, 519, 528, 533, 537, 567, 571, 601, 621, 623, 635, 648, 704, 708, 709, 714, 718, 732, 745, 756, 774, 778, 780, 794, 807, 819, 821, 846, 857, 860, 862, 864, 869, 873**

★ **DAS BOOT**—(2hrs. 30m., '82) In German, Eng. subtitles. Life in the bilgy hell of a German U-boat in World War II. This technically astonishing German-made production is heroic in a somber way—fear and the expectation of death hang over everything, and the only real jubilation comes when the men survive another day's fighting. The director, Wolfgang Petersen, does all he can to make you feel you're inside the sub—the soundtrack registers everything, from tiny tremors to terrifying depth-charge blasts off the port bow. Petersen whips through the narrow compartments, and you see hams hanging, men sacked out on the floor, and you sense the stink of fear and filth. It's a thrillingly *physical* movie. With Jürgen Prochnow as the quietly charismatic captain, a man so alert to the life of his boat that he commands with only a few words. R. **73, 92, 304, 663, 704, 775, 782, 793, 853**

DEAD MEN DON'T WEAR PLAID—(1hr. 29m., '82) A comedy about a detective in the forties, edited with footage of stars from the period. With Steve Martin and Rachel Ward. Dir. Carl Reiner. PG. **14, 41, 70, 78, 94, 109, 201, 206, 210, 211, 212, 224, 236, 304, 403, 413, 418, 427, 439, 447, 512, 526, 533, 537, 541, 612, 619, 623, 634, 636, 651, 658, 662, 700, 702, 704, 707, 714, 717, 733, 745, 752, 774, 779, 781, 797, 828, 849, 851, 857, 864, 869, 871**

DEATHTRAP—(1hr. 56m., '82) Heavy-handed, ostentatiously theatrical adaptation of Ira Levin's hit Broadway comedy-thriller. The director, Sidney Lumet, working in his customary wall-slamming style, seems to have forgotten that the material was supposed to be funny. He plays it for menace and thrills. The actors screaming in close-up pall on you after a while, and without deft acting and direction the facile, cheap mechanics of Levin's play, with its reversals, tricks, and hammy self-consciousness, are too much to bear. Christopher Reeve, however, has a few amusing moments as the young playwrighting student. Michael Caine lays on the bitchery thickly as the burnt-out playwright, and Dyan Cannon overdoes the neurotic bit as his weak-hearted wife. With Irene Worth as a thick-accented Dutch psychic. PG. **57, 104, 447, 453, 503, 511, 513, 526, 530, 535, 542, 547, 549, 555, 570, 634, 636, 645, 658, 662, 667, 668, 711, 724, 779, 858**

★ **DINER**—(1hr. 50m., '82) A beautifully achieved first film—an autobiography—by comedy writer Barry Levinson. It's Baltimore in 1959, and a mixed group of Jewish and Catholic buddies in their early twenties stay up Friday nights comparing notes on girls, lapping up French fries at their favorite diner, and tearing around town on some sort of stupid but exhilarating errand. Levinson's view of himself and his friends is a delicately balanced mixture of satire and warm appreciation. Half infantile, half middle-aged, the men exist in that peculiar existential vacuum so typical of the fifties. They are devoted to pranks, jokes and their friendships with each other, and they keep women, whom they fear and don't understand, out on the edges. Levinson has caught the low-brow Jewish scholasticism of the fifties—the fabulous knowledge of pop music and sports that took over whole lives. And he's caught the sexual panic that propelled men into marriage without experience or love. In its casual way, the movie is devastating. Starring an outstanding group of young actors: Kevin Bacon, Mickey Rourke, Steve Guttenberg, Timothy Daly, Paul Reiser and Daniel Stern. R. **60**

★ **DIVA**—(2hrs. 3m., '82) In French, Eng. subtitles. There's a rapturous pop beauty in this romantic chase thriller, the first film directed by Jean-Jacques Beineix and one of the most audacious and original movies to come out of France in recent years. It's about a dreamy, love-struck Parisian postman (Frederic Andrei) who falls in love with an American black opera singer (Wilhelmenia Wiggens Fernandez). The postman makes an illegal tape of one of the diva's concerts; he also comes into possession of a tape incriminating a Paris cop. People keep trying to kill him to get both of these tapes and he has no reason why. Beineix, who adapted a novel by French crime writer Delacorta with screenwriter Jean Van Hamme, provides enough plot to keep things moving, but the real point of *Diva* is to have fun making a movie. The picture is a mad combination of ritzy magazine graphics and intentionally cheap junk-movie melodrama. Much of it is intentionally absurd yet extraordinarily beautiful or funny. The postman is menaced by thugs who are dreamlike archetypes; he's saved by a sort of Zen fairy godfather, cooler than Bogart, who shows up in his classic white Citroën at moments of danger. Silly? Only if you're indifferent to visual design and to the comedy of junk-movie archetypes bouncing off each other. R. **55, 536, 723, 875**

FIGHTING BACK—(1hr. 38m., '82) An inner-city shop owner organizes a vigilante force to fight crime in his changing neighborhood. With Tom Skerritt, Patti LuPone and Michael Sarrazin. Dir. Lewis Teague. R. **104, 231, 300, 305, 409, 423, 450, 519, 529, 541, 552, 623, 628, 651, 663, 701, 714, 719, 721, 722, 727, 746, 754, 776, 784, 789, 812, 829, 852, 875, 879**

★ **GARDE À VUE**—(1hr. 27m., '82) In French, Eng. subtitles. Taut, psychologically complex story of an upper-class lawyer in a French provincial city subjected to an all-night police interrogation—he's a suspect in the rape and murder of two little girls. Michel Serrault, best known for his whooping Albin in the *Cage aux Folles* movies, gives a performance of great power and dignity. His tormentors are played by Lino Ventura, who has a face like a stone slab and an inexorably determined manner, and scary Guy Marchand, who has been playing the kind of hollow men that Jack Warden took on twenty years ago—the sleazy soulless types, indifferent to everything but their own interests. The interrogation is pure combat: Each man brings his private rages, and disappointments, his personal and social status, his desire for justification and revenge, to that long night. Romy Schneider makes an appearance as Serrault's wife, and there's a neat, double-twist ending. Dir. Claude Miller. **78, 92**

GENOCIDE—(1hr. 27m., '82) The Academy Award-winning documentary about the Holocaust. Narrated by Elizabeth Taylor and Orson Welles. Dir. Arnold Schwartzman. **51**

HOUSE WHERE EVIL DWELLS, THE—(1hr. 28m., '82) An American family living in Japan is terrorized by ancient evil spirits trapped in their home. With Edward Albert, Susan George and Doug McClure. Dir. Kevin Connor. R. **22, 30, 82, 103, 109, 201, 203, 210, 212, 306, 412, 420, 426, 439, 448, 527, 533, 545, 554, 567, 570, 600, 603, 621, 623, 629, 637, 663, 706, 714, 718, 722, 777, 785, 811, 849, 857, 875**

I LOVE YOU—(1hr. 44m., '82) In Portuguese, Eng. subtitles. A man and a woman, both jilted by lovers, begin an erotic relationship. With Sonia Braga and Paulo Cesar Pereio. Dir. Arnaldo Jabor. **60, 559**

IF YOU COULD SEE WHAT I HEAR—(1hr. 43m., '82) An autobiographical portrait of Tom Sullivan, blind entertainer, during his college years. With

Marc Singer, R.H. Thomson and Sarah Torgov. Dir. Eric Till. PG. 32, 205, 307, 414, 418, 450, 512, 530, 549, 555, 562, 567, 605, 629, 666, 702, 718, 721, 730, 742, 776, 781, 793, 857, 867, 875

★**LONG GOOD FRIDAY, THE**—(1hr. 54m., '82) Breathlessly exciting British gangster movie, based on the Cagney-Robinson American classics of the thirties. The short, hairy, barrel-chested Bob Hoskins plays Harold Shand, the number-one hood in London, owner of gambling casinos and elegantly restored restaurants, a man who wants to go legit. Yet at the very moment of his triumph, Shand's world begins to unravel—someone is moving in on his organization, knocking off his lieutenants. And so Shand plunges into his old life as a hood, racing through London with his thugs, slapping people around (and worse). He is both vicious and loyal, cold-blooded and touching. As he fights for clarity and control he becomes a tragic figure. The screenplay (an original by Barry Keeffe) has too many conventional turns, and some of it is poorly organized or obscure; the direction, by John Mackenzie, is powerful but careless. Hoskins's performance, however, keeps you emotionally involved. With Helen Mirren as a super-intelligent moll. R. 14, 35, 38, 72, 93, 404, 732

MARIANNE AND JULIANE—(1hr. 46m., '81) In German, Eng. subtitles. Reviewed in this issue. 90

MEADOW, THE—(2hrs., '82) In Italian, Eng. subtitles. The contemporary story of a romantic triangle in rural Italy. With Isabella Rossellini, Michele Placido and Saverio Marconi. Dir. Paolo and Vittorio Paviani. 90

MEPHISTO—(2hrs. 15m., '82) In German, Eng. subtitles. A whirling, shrieking Klaus Maria Brandauer overacts brilliantly as the German actor, Hendrik Höfgen, who rises from provincial celebrity in Hamburg to become star player and manager of the Prussian State Theater, in Berlin, under the watchful eyes of the Nazis. This Hungarian production, directed by Istvan Szabo, is a study in ambition, intelligence, and moral defeat. Höfgen is always performing—in life, as well as on the stage, he acts out whatever he needs to say or feel in order to get ahead. And so he becomes hollow—the master of the secondhand opinion, the faked commonplace. Szabo jumps through Höfgen's career, his private life, his shift from aesthetic radicalism to philistinism. The superb German actor Rolf Hoppe adds to the stature of the film as a sinister Göring-type minister. Adapted from the novel by Klaus Mann (son of Thomas) which was based on the career of the great German actor Gustaf Grundgens. 62

MISSING—(1hr. 59m., '82) Costa-Gavras at work on fascism and fraud. In an unnamed Latin American country (obviously Chile) a harmlessly naive young American, Charles Horman (John Shea) accidentally sees some American intelligence and military types helping the native military stage a coup. A few days later, he's arrested by the newly installed junta and disappears. His grumpy, censorious father, Ed (Jack Lemmon), and his wife Beth (Sissy Spacek), take up the search for him, and receive nothing but runarounds from the American Embassy. The clear implication is that the Americans have consented to his arrest. Costa-Gavras stages political violence better than any director since Eisenstein, and some of the scenes of the capital city under siege (the movie was shot in Mexico City) are stunning. But the principal emphasis of the story is on Ed Horman's realization that he loves his missing son, and Jack Lemmon is just too familiar an actor to move us any more. Sissy Spacek, however, gives a strong, feisty performance as Beth, the one person who knows the score and speaks her mind. A frustrating film: Costa-Gavras is half artist, half conventional melodramatist, condescending to the audience he wants to educate. PG. 11, 50, 442, 450, 746

★**MY DINNER WITH ANDRE**—(1hr. 50m., '81) A high-powered bull session, held in a posh French restaurant, between playwright-actor Wallace Shawn, and avant-garde theater director André Gregory. The "action" consists of Gregory's account of his recent spiritual adventures and Shawn's resistance to everything that Gregory stands for. They represent opposing philosophical points of view: Gregory the restless, foolish, ambitious seeker after transcendental experience, Shawn the defender of everyday life—the newspaper in the morning, a cup of coffee lying on the table from the night before that remains blissfully free of dead roaches. It's all talk, and, despite Gregory's fatuous comparison of himself to a concentration camp victim, good talk. You may be irritated, but you won't be bored. Dir. Louis Malle. 89

ON GOLDEN POND—(1hr. 49m., '81) A triumph for Henry Fonda as an elderly retired professor summering for the last time (so we are to understand) with his wife of 48 years (Katharine Hepburn) at their idyllic New Hampshire cottage. Fonda, normally the most unemphatic of film actors, acts out the noisy assertiveness of a man who cannot admit that his hearing and his physical control are beginning to go. Dancing in the woods by herself, calling to the loons in her quavering voice, Hepburn is goosey and likable—a tough old bird beyond vanity. The rest of the movie is an embarrassment. Playwright Ernest Thompson, adapting his own work, sets up cliché problems and resolves them in a flourish or two. Jane Fonda, still wearing her bikini from *California Suite*, arches her over-muscled stomach, and complains that her father doesn't love her; Doug McKeon, as the surly teenage son of Fonda's boyfriend, melts into humanity under Fonda's gruffly affectionate tutelage, but he's such a sneering little boy that we'd rather hate him. The lump-in-the-throat mechanics are so obvious here one begins to rebel. With Dabney Coleman. Dir. Mark Rydell. PG. 104, 233, 416, 436, 437, 504, 507, 511, 532, 535, 546, 547, 548, 549, 612, 613, 636, 644, 655, 658, 668, 720, 730, 752, 755, 787, 817, 840, 848, 861, 870, 877, 878, 881, 882, 885

PARADISE—(1hr. 40m., '82) The adventures of two teenagers on their own in the 19th Century Middle East. With Willie Aames and Phoebe Cates. Dir. Stuart Gillard. R. 24, 37, 72, 93, 100, 109, 205, 210, 212, 232, 300, 306, 401, 403, 408, 409, 411, 426, 518, 529, 531, 541, 567, 607, 633, 664, 712, 719, 722, 732, 775, 790, 791, 807, 822, 846, 851, 862, 872

PARASITE—(1hr. 25m., '82) In the future, evil government forces plan genocide. In 3-D. Dir. Charles Band. R. 559

PARTNERS—(1hr. 33m., '82) Two policemen pose as a gay couple to find a murderer. With Ryan O'Neal and John Hurt. Dir. James Burrows. R. 24, 33, 80, 540, 567, 603, 628, 651

★**PASSIONE D'AMORE**—(1hr. 57m., '82) In Italian, Eng. subtitles. A romantic tale spiced with black humor and perversity. In the Italy of the 1860s, a splendidly handsome young cavalry officer (Bernard Giraudeau) who regularly visits the bedroom of a beautiful married woman (Laura Antonelli) is reassigned to a remote post in the mountains of Northern Italy, where he becomes the object of the infatuated love of a powerfully ugly woman, Fosca (Valerie d'Obici), his commander's cousin. Fosca, with her protruding teeth and sunken vampire's eyes, pursues the ripely handsome young man with flattery, declarations, threats, blackmail. At first sickened by her demands, the officer is trapped by pity, but then, to his utter astonishment, he finds himself inflamed by the woman's passion for him. The movie is an ironic parable of health mastered by illness, body overwhelmed by spirit, beauty captured by ugliness. Directed with great assurance by Ettore Scola. 89

PORKY'S—(1hr. 39m., '82) A raucously blue descendant of the beach-blanket-bingo youth films made two decades ago. It's about guys and girls at a South Florida high-school, and most of it is dirty-minded and coarse, which wouldn't be so bad if the movie weren't also rather stupid and dull. The guys spy on the girls taking a shower; the girls make lots of, oh, hilarious jokes about what the boys have got in their pants; the boys line up for a gang-bang, get the stuffings scared out of them, and go running naked into the woods to mate with alligators, and so on. It's supposed to be good clean dirty fun. There's one sour element: Older people hang out at Porky's, a bar in the Everglades, and *their* sexual entertainment—watching strippers, whoring—is presented as pathetic and gross. It never seems to have occurred to anyone making the film that the guys frolicking outside the girls' shower will be boozing, in a few years, at the bar in the swamp. With a crew of forgettable young actors. Dir. Bob Clark. R. 30, 58, 100, 203, 234, 303, 409, 417, 424, 427, 518, 528, 537, 541, 558, 567, 602, 617, 627, 633, 639, 647, 708, 714, 719, 727, 745, 751, 775, 784, 789, 804, 829, 854, 875

★**QUEST FOR FIRE**—(1hr. 38m., '82) A true original, Jean-Jacques Annaud's prehistoric adventure story uses research in linguistics and anthropology to create an exciting film about life in the nasty state of nature 80,000 years ago. Ron Perlman, Everett McGill, and Nameer El-Kadi are fur-clad primitive men who set out to steal fire from neighboring tribes. After fighting off cannibals, the men learn the secrets of fire from the clever, blue-painted Ivaka tribesmen. Rae Dawn Chong, as the love interest, shows that the Ivaka are more advanced in other matters too. An awesome, frightening film that sometimes gives you the weird feeling you're watching a prehistoric documentary, catching evolution at work in a landscape of saber-toothed tigers and bubbling swamps. R. 6, 88, 208, 223, 236, 403, 417, 426, 513, 529, 534, 554, 606, 623, 626, 631, 643, 716, 717, 726, 729, 733, 758, 804, 830, 869

★**REDS**—(3hrs. 19m., '81) Warren Beatty's marvelous celebration of radicalism as a native American passion—the life of Greenwich Village, Provincetown and Revolutionary Russia in the period 1915-20, before Moscow and the American party-liners had turned dissent into orthodoxy. Beatty is John Reed, the cocky journalist-adventurer from Portland, Oregon and Harvard who wrote the classic eyewitness account of the Bolshevik Revolution, *Ten Days That Shook the World*, and Diane Keaton is Louise Bryant, the Portland "free-thinker" who left her dentist husband and joined with Reed, becoming a radical journalist herself. The passionate, Punch-and-Judy love affair between these two holds the movie together: there they are making love, storming out of rooms, and then walking across frozen tundras to be together again. Meanwhile history is swirling all around them. Beatty combines commercial Hollywood romance (with a decidedly modern, feminist edge) and an amazingly specific account of the beginnings of American Communism. Featuring powerful performances by Jack Nicholson as Eugene O'Neill, Maureen Stapleton as Emma Goldman, and Gene Hackman as a labor-magazine editor, backed up by documentary testimony from real-life survivors of the period. Dir. Beatty; written by Beatty and British playwright Trevor Griffiths. PG. 38, 749

★**RICHARD PRYOR LIVE ON THE SUNSET STRIP**—(1hr. 28m., '82) A perfect entertainment. Screamingly funny, Richard Pryor is also growing and changing in ways that are remarkable. He now works directly with the life around him, and he digs deeper into fear and lust and anger and pain than many of the novelists and playwrights we take seriously. The camerawork and editing allow you to see his face and body close-up as he wheels and stalks and bends during this concert film shot last December at the Palladium in Los Angeles. His super-active face and body are the outer signs of a mind incandescently alive. He is brilliant on sex, race, crime, lawyers, and on the grandest topic for comedy of all—himself. He tells stories of his own disgrace without masochism or self-pity, re-creating for us, in an episode that brings hilarity to the point of terror, his "accident" of 1980, a time in which he was so stoned he didn't realize at first that the beautiful blue light coming off his body was fire. Excruciating, hilarious, unforgettable. Dir. Joe Layton. R. 21, 32, 38, 94, 213, 235, 502, 508, 524, 542, 550, 619, 645, 654, 727

SECRET POLICEMAN'S OTHER BALL, THE—(1hr. 31m., '82) A comedy performance benefit for Amnesty International. With John Cleese, Graham Chapman, Peter Cook, Michael Palin, Pete Townshend and Sting. Dir. Julien Temple and Roger Graef. R. 48, 533, 562, 623, 708, 813, 867

SLAP IN THE FACE, A—(1hr. 30m., '82) In Armenian, Eng. subtitles. A comedy about the trials of a young man's life in a small Armenian village. Dir. Genrikh Malyan. 92

SMASH PALACE—(1hr. 40., '81) A moderately interesting New Zealand film about the marriage of a thick-necked, brutish racing-car driver (Bruno Lawrence) and a exquisite woman (Anna Jemison) who feels trapped by him and leaves with their child. Since the partners are an obvious mismatch (unlike the husband and wife in *Shoot the Moon*), it's hard to get emotionally involved in their troubles. The backcountry settings are terribly underpopulated (the wife, a French teacher, has an affair with a local policeman who is also the husband's best friend—there don't seem to be any other men around), and the movie could have profited mightily from some lively talk, some color and wit. There's a corking good sex scene in which you can see how the marriage once worked and also that it won't work that way any more, but that's about all. Dir. Roger Donaldson. 56

★**SOLDIER GIRLS**—(1hr. 27m., '81) Entertaining cinéma-vérité documentary about women in the new volunteer army. Here is the eternal low comedy of basic training—the theatrical bullying of the drill instructors, the humiliations and bellyaching of the trainees. But since the trainees are women (who will never see combat), the rituals look sillier than usual, and more sadistic—one recruit, a slightly dim black teenager, is shouted at so brutally that one gets a little sick. The hoarse Sergeant Abing, who has perhaps spent too much time studying Jack Webb's leather-voiced bellowing in *The D.I.*, is baffled by the women's unnecessary tears and smiles, and he tries to grind the emotion out of them. Poor Abing's rage is so unappeasable that you almost feel sorry for him. A sad and funny movie, directed and edited by the team of Joan Churchill and Nicholas Broomfield. 4

SOME KIND OF HERO—(1hr. 37m., '82). An American POW in Vietnam returns home to confront more personal difficulties. With Richard Pryor, Margot Kidder and Ray Sharkey. Dir. Michael Pressman. R. 33, 97, 447, 507, 513, 516, 549, 567, 609, 636, 638, 655, 668, 810, 842

SOUP FOR ONE—(1hr. 24m., '82) The first film by writer-director Jonathan Kaufer is another movie about a lonely guy in New York (Saul Rubinek) who searches the singles scene for his dream girl; when he finds her (in the convincing person of Marcia Strassman), he makes himself obnoxious until she accepts him. Only Woody Allen at his most mordantly witty has absolved this genre of its infantilism and self-pity. *Kaufer, alas, makes the kind of jokes about* singles bars that are made only *in* singles bars, and he seems to find lonely women both stupid and disgustingly lustful. With Gerrit Graham, in a vile performance, as a show-off stud. R. **48, 224**

SUPER FUZZ—(1hr. 37m., '82) A young patrolman in Miami is exposed to radiation and develops supernatural powers. With Terence Hill and Ernest Borgnine. Dir. Sergio Corbucci. PG. **36, 80, 93, 202, 225, 231, 300, 408, 412, 423, 447, 519, 531, 552, 557, 567, 603, 651, 664, 701, 713, 717, 754, 777, 779, 789, 807, 812, 852, 875, 879**

★**THREE BROTHERS**—(1hr. 53m., '82) In Italian, Eng. subtitles. A masterpiece from Francesco Rosi, one of Italy's great directors. In the country near the Adriatic, a very old man (Charles Vanel) suffers the *loss of his wife. He summons his three sons*—a Roman magistrate (Philippe Noiret) about to try a terrorist for murder; a Turin factory worker (Michele Placido) involved in labor violence; a saintly teacher (Vittorio Mezzogiorno) of delinquent boys. The three men, reunited in their boyhood home, debate and dream their way through the night. The old man is rooted, tradition-bound, complete; but the three sons have reaped the whirlwind, and out of this contrast Rosi has constructed a wrenchingly emotional meditation on the future of Italy. The movie, filled with sun-drenched *landscapes and deeply harmonious images, is* extremely beautiful, but Rosi is no pastoral nostalgist: He knows the decisive life of Italy lies in the cities, in the exhausting struggles for justice and order. The countryside offers a refuge, not an escape—the men never escape their dreams or their desires. A great film: The imagery reaches to the roots of life. **657, 723**

TOO FAR TO GO—(1hr. 40m., '79) The TV-movie adaptation, now given theatrical release, of John Updike's stories about the Maples, a couple that have fallen out of love without knowing why. Pale as Banquo's ghost, slender but puffy, Michael Moriarty's Richard Maple talks in a cobwebby, fey manner that sounds like Daniel Patrick Moynihan imitating Truman Capote at a garden party. Blythe Danner, how*ever, is radiant as the bewildered Joan Maple. As far* as we can see, these two never belonged together; the mystery is how they maintained the conjugal bed for one year, let alone twenty. Director Fielder Cook never transcends TV-movie earnestness, and after an hour or so you may begin to blank out on the "revealing" close-ups and from the lack of activity going on around the characters, who are stranded, poised for emotion, against flowered wallpaper and pastel sheets. **62**

VICTOR/VICTORIA—(2hrs. 13m., '82) Genial low-intensity farce about sex roles and transvestitism, written and directed by Blake Edwards. Julie Andrews is Victoria, an out-of-work coloratura in the Paris of 1934, who is taken in by Robert Preston's Toddy, a gay-cabaret performer and man-about-town. *He has the bright idea of clipping her hair and* pushing her out on the stage of a gay club as "Victor," female impersonator. All the young men go wild, convinced that she's a man. James Garner plays a visiting Chicago gangster disturbingly attracted to "Victor," and amusing complications ensue. The movie might have been a smash with some good period songs (by Porter or Coward) or a score approximating the *sound* of the period (like the one Kander and Ebb wrote for *Cabaret*). But Edwards hired his old crony Henry Mancini, who turns in his usual Hollywood/Vegas pop numbers. And Julie Andrews, singing in her unmistakably ladylike tones, doesn't seem like a man for an instant. Still, it's an affectionate, tolerant, very pleasant movie. With Alex Karras. PG. **21, 44, 45, 73, 113, 206, 211, 224, 305, 413, 418, 423, 436, 500, 523, 532, 541, 561, 566, 616, 623, 630, 636, 639, 643, 644, 653, 658, 668, 700, 707, 711, 724, 729, 733, 744, 776, 783, 789, 793, 810, 818, 819, 827, 830, 858, 863, 867, 872, 874, 878, 882**

VULTURE, THE—(1hr. 33m., '81) In Hebrew, Eng. *subtitles. An alienated Israeli soldier returns to civil*ian life and starts a controversial business designing war memorials. Dir. Yaky Yosha. **90**

WASN'T THAT A TIME!—(1hr. 18m., '82) A documentary about the Weavers, a musical group led by Pete Seeger, blacklisted during the McCarthy era and reunited in 1980 at Carnegie Hall. Dir. Jim Brown. **14**

WRONG IS RIGHT—(1hr. 59m., '82) A frenetic farce about terrorists, a mad Arab king, an arms smuggler, an ineffectual health-nut American president, a jivy black female vice-president, nuclear blackmail, the perversion of TV journalism into entertainment, and about a hundred other things, all central to the survival of our civilization, that happened to be passing in recent years through the sorely troubled but shallow mind of the veteran writer-director Richard Brooks. Brooks wants to be Stanley Kubrick, but his satirical thrusts at the craziness of international politics quickly degenerate into clownishness, and he can't restrain a natural blowhard's temperament. As the TV-correspondent hero, a glib, can-do guy, Sean Connery is miscast and distinctly uneasy charging in and out of embassies and through herds of rampaging elephants with a camera on his shoulder. With George Grizzard, G.D. Spradlin, Henry Silva and Katharine Ross. PG. **31, 35, 74, 105, 109, 114, 202, 225, 234, 236, 304, 401, 404, 411, 412, 419, 448, 508, 521, 531, 541, 544, 551, 559, 602, 617, 622, 623, 633, 663, 664, 706, 709, 712, 719, 732, 744, 775, 782, 791, 797, 807, 829, 854, 868, 870, 875, 879**

Revivals

AMARCORD—(2hrs. 7m., '74) In Italian, Eng. subtitles. Fellini's best movie in recent years is an autobiographical piece about life in a small Italian city—Fellini's hometown—during the Fascist period. The anecdotes are delicately comic and sad, and the picture is split between regret and nostalgia. **4**

BARBARELLA—(1hr. 38m., '68) A very funny, very imaginative, very sexy comic strip of a movie. Jane Fonda is a wonderful heroine in marvelous costumes in the year 40,000. John Philip Law is a handsome, *sturdy bird-man. Dir. Roger Vadim.* **10**

BEAUTY AND THE BEAST—(1hr. 30m., '47) In French, Eng. subtitles. Jean Cocteau's version of the famous fairy tale, set in medieval France, beautifully and elegantly written, acted, and photographed. **44**

BICYCLE THIEF, THE—(1hr. 30m., '49) In Italian, Eng. subtitles. One of the epochal achievements of Italian neorealist cinema, Vittorio De Sica's film deals with a poor man and his son in postwar Milan, living off the father's bicycle, which gets stolen. The search for that missing lifesaver is moving, funny, grotesque, and finally shattering, and the performances of the expertly guided and amateur cast are almost more real than life itself. With Lamberto Maggiorani, Lianella Carell and Enzo Staiola. **95**

BOYS IN THE BAND, THE—(2hrs., '70) Can it be only a dozen years ago that a character could say "Show me a happy homosexual and I'll show you a grinning corpse," and the audience would laugh in approval rather than boo? In Mart Crowley's adaptation of his award-winning play, a group of male *homosexuals meet for a birthday party and bitch at* each other in the obsessively wisecracking idiom of purest Broadway. And then come the regrets and the fighting-through-tears speeches, almost none of them convincing. Starring Leonard Frey and Cliff Gorman. Dir. William Friedkin. **7**

BREAD AND CHOCOLATE—(1hr. 56m., '78) In Italian, Eng. subtitles. A poignant comedy about an Italian worker who emigrates to Switzerland in search of calm and order and finds that he can neither fit in nor give up his native identity. The movie tries to recapture the pathos-and-laughs mood of Chaplin's films but falls short. With Nino Manfredi and Anna Karina. Dir. Franco Brusati. **13**

CAMOUFLAGE—(1hr. 46m., '81) In Polish, Eng. subtitles. Small, intense, fascinating work about ambition *and toadying at a Polish university. Jakub (Zbigniew* Zapasiewicz), a professor with utter contempt for himself and a party-run system that promotes mediocre talents, is the mentor of the young Jaroslaw (Piotr Garlicki), an idealistic assistant professor. A series of long duologues attain, at times, an almost Dostoevskian complexity. Written and directed by Krzysztof Zanussi. **95**

CAT ON A HOT TIN ROOF—(1hr. 58m., '58) Tennessee Williams's drama of a Deep South family thrown into emotional upheaval and bitter soul-searching—despite *all* this *herzschmerz, it's* utterly absorbing. With Elizabeth Taylor, Paul Newman and Burl Ives. Dir. Richard Brooks. **39**

CITY LIGHTS—(1hr., 21m., '31) There are two movies that make you laugh uproariously till the final *moments, then leave you in tears. The Baker's Wife* is one, and this is the other. Chaplin plays his best tramp role here, as the pal of a millionaire who befriends him when drunk and disowns him when sober. **10**

DEER HUNTER, THE—(3hrs. 3m., '78) A vivid, large-scale saga of small-town working-class friends who are subjected to the dislocating weirdness and uncontrollable savagery of the Vietnam war. Ambitious and worth seeing, but often muddled. With Robert De Niro, Christopher Walken, John Savage, John Cazale and Meryl Streep. Dir. Michael Cimino. **39**

8 1/2—(2hrs. 20m., '63) In Italian, Eng. subtitles. Federico Fellini's portrait of a jaded movie director—an intellectual and dramatic feast. With Marcello Mastroianni, Anouk Aimee and Claudia Cardinale. **39**

ELEPHANT MAN, THE—(2hrs. 3m., '80) David Lynch's direction and Freddie Francis's cinematography give the story of John Merrick, an extraordinary Victorian freak, a dark, visionary, horror-film "look" that seems at odds with the meaning of the movie. Merrick was rescued by Dr. Frederick Treves (Anthony Hopkins) from carnival sideshows and set up in dignity at the London Hospital; it's really a story of modern enlightenment triumphing over primitive attitudes. As Merrick, John Hurt gives a great, delicately anguished performance. With Wendy Hiller and Anne Bancroft. **11, 730**

IF . . .—(1hr. 51m., '68) A masterful film about cruelty and psychological oppression in a traditional British *boys' school. With Malcolm McDowell, David Wood,* Richard Warwick and Christine Noonan. Dir. Lindsay Anderson. **13**

MAN WHO KNEW TOO MUCH (1934), THE—(1hr. 34m.) Alfred Hitchcock's first great commercial *success concerns a couple whose daughter is kid*napped by a gang of political assassins. It's still exciting today, and generally preferred to Hitchcock's 1956 remake. With Peter Lorre and Leslie Banks. **10**

MARRIAGE OF MARIA BRAUN, THE—(2hrs., '79) In German, Eng. subtitles. Hanna Schygulla stars as Maria Braun, a tough, ambitious German girl who marries a Wehrmacht officer amid the rubble of 1944 and who then survives, through hustling and shrewd business sense, into more prosperous years. Directed by Rainer Werner Fassbinder in his usual blunt, acridly funny style. **786**

MODERN TIMES—(1hr. 29m., '36) Chaplin vs. the Machine Age. In this almost perfect satire, Charlie loses the battle against automation, but wins the very young and enchanting Paulette Goddard. **10**

NOTORIOUS—(1hr. 41m., '46) Cary Grant, a cynical government agent, recruits Ingrid Bergman to do undercover work in Rio and falls in love with her. So does a Nazi sympathizer (Claude Rains), who wants her for his wife. His mother wants her dead. Hitchcock's most sensual film—Bergman, who can be rather sluggish, lights up in her scenes with Grant, and in one scene joins him for one of the longest kisses in movie history. **4**

ONE-WAY PASSAGE—(1hr. 9m., '32) This is the one about a shipboard romance between a rich lady keeping her terminal illness a secret and a sensitive but guilty prisoner on his way to jail. It's tender and funny and dated, and very nicely played by Kay Francis, William Powell, Aline MacMahon and Frank McHugh. Dir. Tay Garnett. **10**

PRODUCERS, THE—(1hr. 26m., '68) Sweetly hapless Gene Wilder and gargantuan Zero Mostel work this farce about a Broadway investment scam industriously, and almost into the ground. There are a number of funny moments, notably the famous *Springtime for Hitler* musical, but you may wonder what the cult for this movie is all about. Dir. Mel Brooks. **7**

RICHARD PRYOR LIVE IN CONCERT—(1hr. 18m., '79) A film record of Pryor's hilarious comedy act, dealing with machismo, sex, blacks, whites, and more. The humor is biting—Pryor's choices of subject and language may be offensive to some. Dir. Jeff Margolis. **23, 94, 201**

RISE OF LOUIS XIV, THE—(1hr. 40m., '66) In French, Eng. subtitles. Roberto Rossellini's fascinating study of the way the short, unprepossessing Louis came to dominate the French court. The movie is barely acted and a bit impersonal—what it gives you are the rituals, the formal apparatus of power. With Jean-Marie Patte as the King. **4**

SEDUCTION OF MIMI, THE—(1hr. 29m., '74) In Italian, Eng. subtitles. An uproarious satire on machismo, Italian style. A Sicilian worker named Mimi messes up his life by trying to follow his expected role as a man, and succumbs to pressures that make him give up his principles. With Giancarlo Giannini and Mariangela Melato. Dir. Lina Wertmüller. **13**

SHAMPOO—(1hr. 50m., '75) Probably the most successful American satire of the seventies. A straight Beverly Hills hairdresser (Warren Beatty) races from bed to bed, servicing the city's wealthy women, who depend on his ministering hands for their morale. He's a saint, a buffoon, and finally a loser—everyone is moving up the social ladder but him. With Goldie Hawn, Julie Christie and Jack Warden. Dir. Hal Ashby. **39**

WISE BLOOD—(1hr. 48m., '80) A harsh and funny yet immensely compassionate adaptation of Flannery O'Connor's first novel, a Southern gothic tale of Jesus-haunted fanatics, dimwits, and con artists. The unlikely hero (Brad Dourif), with burning eye and a head thrust forward like a crane's, wants to set up a renegade Church Without Jesus. Dir. John Huston. **4**

XALA—(2hrs. 15m., '75) In French and Wolof, Eng. subtitles. A comedy-drama, filmed and set in Senegal, about corrupt businessmen taking over from the colonialists, and their lingering superstitions and customs. *The satirical detail on various lifestyles is fas*cinating. A quite unusual film. With Leye Thierno. Dir. Sembene Ousmane. **2**

THEATER

KEY TO ABBREVIATIONS

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DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

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● Running more than a year.
● ● Running more than two years.

HALF-PRICE TICKETS AVAILABLE DAY OF PERFORMANCE, for B'way and Off B'way shows, at Times Square Ticket Center, B'way at 47th St. (354-5800) & Lower Manhattan Theatre Center, 100 William St. (344-3340).

Broadway

Previews and Openings

Monday, May 17

BEYOND THERAPY—John Lithgow and Dianne Wiest in Christopher Durang's comedy about two people who meet through a personal ad in a newspaper; directed by John Madden. Mon.-Thurs. at 8, Sat at 2; $16-$22.50. Fri. & Sat. at 8, $18.50-$25. Wed. at 2, $14.50-$20. Previews start 5/17 prior to a 5/26 opening. All preview tickets $10-$17. **Brooks Atkinson,** 256 W. 47th (245-3430). 2 hrs., 10 min. All major credit cards.

DO BLACK PATENT LEATHER SHOES REALLY REFLECT UP?—Russ Thacker stars in John Powers's musical spoof about growing up Catholic, with music and lyrics by James Quinn and Alaric Jans; directed by Mike Nussbaum. Previews now prior to a 5/27 opening. Tues.-Thurs. at 8, Sat. at 2 & Sun. at 3; $18-$25. Fri. & Sat. at 8, $20-$27.50; Wed. at 2, $16-$22.50. Preview prices: $15 & $20. **Alvin,** 250 W. 52nd (757-8646). 2 hrs., 10 min. All major credit cards.

Thursday, May 20

BLUES IN THE NIGHT—A musical, conceived and directed by Sheldon Epps, about three women singers (two black and one white) in the 1930s with the action taking place in a sleazy Chicago hotel; starring Leslie Uggams, Debbie Shapiro, and Ruth Brown. Music and lyrics by Harold Arlen, Alberta Hunter, Johnny Mercer, Andy Razaf, Bessie Smith, and Benny Goodman. Previews start May 20 prior to a 6/2 opening. Tues.-Thurs. at 8, Wed. & Sat. at 2, $19-$22; Fri. & Sat. at 8, Sun. at 3, $21-$24. **Rialto,** Broadway & 43rd St. (354-5247). 2 hrs., 10 min. All major credit cards.

Now Playing

AGNES OF GOD—John Pielmeier's play, starring Elizabeth Ashley, Amanda Plummer, and Geraldine Page, set in a convent, about a young nun who gives birth there and whose child is murdered to avoid a possible scandal; directed with skill and fine visual imagination by Michael Lindsay-Hogg. Mon.-Thur. at 8, $19-$27.50; Fri. & Sat. at 8, $22.50-$28.50; Wed. at 2, $19-$25; Sat. at 2, $21.50-$27.50. **Music Box,** 239 W. 45th St. (246-4636). 2 hrs., 10 min. All major credit cards.

AMADEUS—Frank Langella, Dennis Boutsikaris, and Suzanne Lederer in a play by Peter Shaffer, set in Vienna, about the love-hate relationship between Mozart and Salieri. Peter Hall has directed with all his customary shrewdness and showmanship, and John Bury's scenery, costumes and lighting couldn't be more apt and inventive. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $21-$32.50; Fri. & Sat. at 8, $22.50-$35; Wed. at 2, $20-$30. **Broadhurst,** 235 W. 44th (247-0472). 2 hrs., 35 min. All major credit cards. ●

ANNIE—Given such surefire ingredients as a chorus line of moppets, a Christmas tree, and a dog called Sandy — only a churl could cavil even if Thomas Meehan's book is a far cry from Harold Grey's comic-strip. Charles Strouse wrote the score, Allison Smith is now Annie, Marcia Lewis is Miss Hannigan, and Harve Presnell is Daddy Warbucks, and Sandy is still Sandy. Wed.-Fri. at 8, Sat. at 2, Sun. at 2 & 6:45, Sat. at 2, $20-$32; Wed. at 2, $18-$27; Sat. at 8, $24-$35. From 6/5, sched. is as follows: Wed.-Fri. at 8; Sat. & Sun. eves at 6:45; Wed., Sat., Sun. at 2. **Uris,** 51st St. W. of Bdway (586-6510). All major credit cards. ● ●

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd St.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Tues.-Thurs. at 8, $25-$35; Fri. & Sat. at 8, $27.50-$40; Wed. at 2, $20-$30; Sat. at 2, Sun. at 3, $22.50-$32.50. **Shubert,** 225 W. 44th (239-6200). 2 hrs., 15 mins. Major credit cards. ● ●

CRIMES OF THE HEART—Beth Henley's 1981 Pulitzer Prize-winning play set in a Mississippi town revolving around three sisters. With Mia Dillon, Mary Beth Hurt, and Lizbeth Mackay; directed by Melvin Bernhardt. One of those rare plays about a family love that you can believe and participate in, because it is never sappy or cloying, but rather, irreverently prankish and funny. The acting is enchanting throughout. Tues.-Sat. at 8, $20-$27.50; Sat. at 2, Sun. at 3, $18.50-$25; Wed. at 2, $15-$20. **John Golden,** 252 W. 45th (246-6740). 2 hrs., 45 min. All major credit cards.

DANCIN'—Bob Fosse has devised a heterogeneous choreography ranging from classical ballet through modern dance to every form of show-biz and disco dancin'. Sheer perfection for the vulgarians, anathema for the purists, and a mixed bag for the rest. Tues.-Thurs. at 8, $20-$30; Fri. and Sat. at 8, $22.50-$40; Sat. at 2, Sun. at 3, $17.50-$30; Wed. at 2, $17.50-$27.50. **Ambassador,** 215 W. 49th (541-6490). 2 hrs., 20 mins. Major credit cards. ● ●

DEATHTRAP—Ira Levin's play, the longest-running comedy thriller in Broadway history, concerns a formerly successful playwright, a disciple who sends him a play clearly destined to become a Broadway smash, and the stale playwright's disapproving wife, who has strong scruples and a weak heart. With Farley Granger, Marian Seldes, Ernest Townsend, William LeMassena, and Elizabeth Parrish. Suspense, chills, laughs await you here. Mon., Wed. & Fri. at 8, Sun. at 3, $13-$19; Sat. at 8, $17-$23; Wed. & Sat. at 2, $12-$18. **Biltmore,** 261 W. 47th (582-5340). 2 hrs., 15 mins. All major credit cards. ● ●

DREAMGIRLS—Musical with book and lyrics by Tom Eyen about a group of singers, with the story starting in the early 60s and running thru the early 70s. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Mon.-Thurs. at 8, Sat. at 2, $25-$40; Fri. & Sat. at 8, $32.50-$40; Wed. at 2, $25-$40. **Imperial,** 249 W. 45th (239-6200). 2 hrs., 10 min. Credit cards.

EMINENT DOMAIN—Percy Granger's play about the crisis in the life of a mid-western English professor and his artist wife; directed by Paul Austin. Starring Philip Bosco and Betty Miller. Tues.-Fri. at 8, Wed. & Sat. at 2, $18; Sat. at 8, $21; thru 5/23. **Circle in the Square,** 50th St. W. of Bdway (581-0720). 2 hrs. All major credit cards.

EVITA—Loni Ackerman is the latest lady who simply seduced a nation in this excellent Tim Rice/Andrew Lloyd Webber musical; directed by Hal Prince. With Anthony Crivello and David Cryer. Nancy Opel stars at matinees. Mon.-Thurs. at 8, $17.50-$35; Fri. & Sat. at 8, $20-$40; Wed. at 2, $14-$25; Sat. at 2, $17.50-$30. **Broadway,** Broadway at 53rd (247-3600). 2 hrs., 20 mins. Major credit cards. ● ●

42ND STREET—Millicent Martin, Jerry Orbach, Wanda Richert, and Peggy Cass in a new musical based on the novel by Bradford Ropes which was made into the 1933 Warner Bros. film classic about producing a musical on Broadway. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin. Mon.-Thurs. at 8, Sat. at 2, $20-$35; Fri. & Sat. at 8, $23-$40; Wed. at 2, $15-$30. **Majestic,** 247 W. 44th (246-0730). 2 hrs., 15 mins. All major credit cards. ●

JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT—This exceedingly well-received downtown musical by Tim Rice and Andrew Lloyd Webber who gave us *Evita, Cats,* and *Jesus Christ Superstar,* has come to Broadway. It's based on the Old Testament, directed and choreographed by Tony Tanner, is splendid and charming, and the cast is lovable from top to bottom. Wed. & Thurs. at 8, Sun. at 5:30, Wed., Sat., & Sun. at 2, $18-$25; Fri. & Sat. at 8, $19-$32.50. (5/20 and 6/3, Thurs. mat. at 2 p.m. No Sun. 5:30 perf. those weeks.) **Royale,** 242 W. 45th (245-5760). 1 hr., 45 min. All major credit cards.

LENA HORNE—*The Lady and Her Music,* directed by Arthur Faria. "The songs are shrewdly chosen. Every one of them is either a real beauty or a darling little thing. All that matters is the two solid hours of Lena herself: What is the horn of plenty compared to plenty of Horne?" Tues.-Thurs. at 8, Sun. at 3; Fri. & Sat. at 8, $25.50-$35; thru 6/30. **Nederlander Theater,** 208 W. 41st (921-8000). 2 hrs., 30 min.

MASTER HAROLD... and the boys—Athol Fugard's drama about a 17-year-old white South African youth's relationship with two black men employed by his family; with Lonny Price, Zakes Mokae, and Danny Glover. The play is wonderful, and devastating without being depressing; the two black actors are exhilarating, and Mr. Fugard directs with the same insight and control with which he writes. Tues.-Thurs. at 8, Sat. at 2, $17-$27.50; Fri. & Sat. at 8, $19-$30; Wed. at 2, $16-$25. **Lyceum,** 149 W. 45th (239-6200). 2 hrs. All major credit cards.

MEDEA—Zoe Caldwell, Judith Anderson, Mitchell Ryan, and Pauline Flanagan in the Robinson Jeffers adaptation of Euripides' play; directed by Robert Whitehead. With Paul Sparer, Don McHenry, Peter Brandon, Harriet Nichols, Giulia Pagano, and Lucien Douglas. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $19.50-$30; Fri. & Sat. at 8, $22.50-$32.50; Wed. at 2, $18.50-$28.50. **Cort,** 138 W. 48th St. (239-6200). 2 hrs. All major credit cards.

NINE—Raul Julia stars in a musical with book by Arthur Kopit, based on the Fellini film *8 1/2,* set in a spa, focusing on a decadent film director caught in a midlife crisis, and the 21 women in his life. Music and lyrics by Maury Yeston; directed and choreographed by Tommy Tune. With Karen Akers, Taina Elg, Shelly Burch, Anita Morris, and Lilliane Montevecchi. Mon.-Thurs. at 8, $32.50-$37.50; Fri. & Sat. at 8, $35-$40; Wed. & Sat. at 2, $25-$35. **46th St. Theater,** (246-0246). 2 hrs. All major credit cards.

OH! CALCUTTA!—Long-running musical comedy devised by Kenneth Tynan. Sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen. Directed by Jacques Levy, with choreography by Margo Sappington. Mon., Tues., Wed., Fri. at 8, Sun. at 3 & 7; Sat. at 7 & 9:30, $18-$32. **Edison,** 240 W. 47th (757-7164). 2 hrs., 5 min. Credit cards. ● ●

OTHELLO—James Earl Jones and Christopher Plummer star in the Shakespeare tragedy; directed by Peter Coe; with Cecilia Hart and Aideen O'Kelly. Plummer's is a tremendous performance, with mental, physical, and vocal prowess blending into what Iago must be: a dizzying monster of witty evil! Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $15.50-$30; Fri. & Sat. at 8, $17.50-$32.50; Wed. at 2, $13.50-$27.50; thru 5/23. **Winter Garden,** 51st & Bdway (245-4878). 2 hrs., 45 min. All major credit cards.

THE PIRATES OF PENZANCE—Gary Sandy, George S. Irving, Kaye Ballard, Patrick Cassidy, and Maureen McGovern in the Gilbert and Sullivan operetta; directed by Wilford Leach. For light-hearted lunacy and magnificently mindless fun, there is nothing like this. It spruces up Gilbert and Sullivan and lights up Broadway. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $20-$30; Fri. & Sat. at 8, $21-$35; Wed. at 2, $16-$25. **Minskoff,** 200 W. 45th (869-0550). 2 hrs., 30 min. All major credit cards.●

PUMP BOYS AND DINETTES—A modest, charming, completely entertaining musical, moved up from off Broadway, by and with Jim Wann, Deborah Monk, Cass Morgan, John Foley, Mark Hardwick, and John Schimmel. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $18.50-$22.50. **Princess,** 200 W. 48th (586-3903).

SOPHISTICATED LADIES—Maurice Hines and Judith Jamison in a gorgeous and sprightly musical production featuring to great advantage the splendidly sinuous and sultry works of Duke Ellington, directed & choreographed by Michael Smuin. With P.J. Benjamin, Phyllis Hyman, Donna Drake, Gary Chapman, Michael Scott Gregory, and Mercedes Ellington. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $23-$32.50; Fri. & Sat. at 8, $24-$35; Wed. at 2, $19-$27.50. **Lunt/Fontanne,** 205 W. 46th (586-5555). 2 hrs., 15 min. All major credit cards. ●

THEATER

SUGAR BABIES—Mickey Rooney and Ann Miller co-star in a peppy, modern-day, glamorized version of burlesque. Conceived by Ralph G. Allen/Harry Rigby; music by Jimmy McHugh; lyrics by Fields and Dubin. Mon.-Thurs. at 8, Sat. at 2, $17.50-$27.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $15-$22.50. **Mark Hellinger,** 237 W. 51st (757-7064). 2 hrs., 30 mins. All major credit cards. ● ●

WALTZ OF THE STORK—A new comedy with music, written, directed, and starred in by Melvin Van Peebles with Megan Van Peebles. Tues.-Thurs. at 8; Wed. at 2, $22.50; Fri., & Sat. at 8, Sat. at 2, Sun. at 3, $24. **Century,** 235 W. 46th (354-6644). 2 hrs.

WOMAN OF THE YEAR—Lauren Bacall stars in a musical based on the film of the same name, with book by Peter Stone, music by John Kander, lyrics by Fred Ebb; directed by Robert Moore. Bacall is, as always, sparkling, cool, and ironic, and her co-star, Harry Guardino, is extremely accomplished and appealing. There is brightness, shrewdness, and measured invention throughout. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $25-$35; Wed. at 2, $20-$30. **Palace,** 1564 Broadway (757-2626). 2 hrs., 30 min. All major credit cards. ●

Off Broadway

BEST ALL 'ROUND—Marsha Sheiness's look at three young women growing up in a Texas suburb in the late 50s, just prior to graduation. Tues.-Sat. at 8, Sat. & Sun. at 3; $6; thru 5/23. **Perry St. Theater,** 31 Perry St. (269-4869).

BOOTH—Robert Morse's psychodrama which takes an inside look into the nature of the American assassin. With John Glover (John Wilkes), Michael Nouri, Michael Connolly, and Jane Cronin; directed by Christopher Catt. Thru 6/20;$10-$12.**South St. Theater,** 424 W. 42nd St. (279-4200).

THE BROWNING VERSION—Revival of Terence Rattigan's play about the relationship between a retiring school teacher and his unfaithful wife; starring Lee Richardson and directed by Stephen Porter. Curtain-raiser is J.M. Barrie's *The Twelve-Pound Look.* Tues.-Sat. at 8; Wed., Sat., & Sun. at 2: $14.50, $16.50. **Roundabout Stage Two,** 307 West 26th (242-7800).

CAST OF CHARACTERS—Revival of creations of Ruth Draper, as interpreted by Patrizia Norcia; including "The Italian Lesson," "The Actress," "A Children's Party," and others; directed by David Kaplan. Tues.-Thurs. at 8, Fri. & Sat. at 7 & 10, Sun. at 3; $15. **Cherry Lane Theater,** 38 Commerce St. (989-2020).

THE CHALK GARDEN—Revival of Enid Bagnold's charming 1955 drama, with Irene Worth, Constance Cummings, Donal Donnelly, I. M. Hobson, and Sallyanne Tackus, about two formidable women and a lady companion with a secret past; directed by John Stix. Tues.-Sat. at 8, Wed., Sat., & Sun. at 2; $14.50-$16.50. **Roundabout Stage One,** 333 W. 23rd (242-7800).

CLOUD NINE—Caryl Churchill's comedy about contrast in sexual mores of past and present is a bundle of merry mischief and absurdist slapstick, and is genuinely touching. Some male roles are played by women, and some of the female roles by men. With Don Amendolia, Veronica Castang, Jeffrey Jones, E. Katherine Kerr, Nicolas Surovy, Zeljko Ivanek, and Concetta Tomei; directed by Tommy Tune, who is developing into a fine farce director. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; $16.50-$20.50. **Lucille Lortel Theatre,** 121 Christopher St. (924-8782).

THE DINING ROOM—A. R. Gurney's comedy stars Lois de Banzie, W. H. Macy, Ann McDonough, Pippa Pearthree, Remak Ramsay, and John Shea; directed by David Trainer. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7. A Playwrights Horizons production. **Astor Place Theater,** 434 Lafayette St. (254-4370).

THE FANTASTICKS—Long-running musical. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $12-$15. **Sullivan St. Playhouse,** 181 Sullivan (674-3838).

THE FREAK—Granville Burgess's play about psychic/faith healer Edgar Cayce; directed by Stephen Zuckerman. Tues.-Thurs. at 8, Fri. at 8, Sat. at 2:30 & 8, Sun. at 3 & 7:30; $10-$14.50; from 5/18. **D. Fairbanks Theater,** 432 W. 42nd (239-4321).

THE HOTHOUSE—Harold Pinter's comedy, set in what appears to be a state-run rest home, revolves around a murder plot and bureaucratic ineptitude; directed by Adrian Hall. $16-$21.50. **Playhouse Theater,** 359 W. 48th (489-9237).

HOW I GOT THAT STORY—Amlin Gray's play, starring Bob Gunton and Don Scardino, about a gung ho reporter who covers the war in Amboland; directed by Carole Rothman. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30. **Westside Arts,** 407 W. 43rd (541-8394).

LIVINGSTONE AND SECHELE—David Pownall's play about the doctor's attempt to convert an African chieftain to christianity; directed by Will Lieberson. Tues.-Sat. at 8, Sat. & Sun. at 3; $8-$12. **Quaigh Theater,** 108 W. 43rd (221-9088).

ONE MO' TIME—A charming, enthusiastic musical, conceived and directed by Vernel Bagneris, features Bruce Strickland, Red Wilcher, Carol Woods, Peggy Alston, and Frozine Jo Thomas. Music onstage by New Orleans Blue Serenaders. The performers are radiant and the true joy of the show lies in personalities and their interactions. The whole affair exudes infectious goodwill. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $14.95-$18.95. **Village Gate,** 160 Bleecker St., at Thompson (475-5120). ●

POOR LITTLE LAMBS—Paul Rudnick's likable, amusing play about the [illegible] enpoofs of Yale, bouncily directed by [illegible] siss, featuring Blanche Baker and Kev[illegible]n. Tues.-Fri. at 8, Sat. at 7 & 10, & Sun. at 3 & 8; $18-$20. **The Common** at St. Peter's Church, 54th & Lexington (751-4140).

CLOSED

THE REGARD OF FLIGHT—Bill Irwin stars in an event that pokes fun at theatrical styles and conventions. Thurs.-Sat. at 8, Sun. at 3; $10-$12. **American Place Theater,** 111 W. 46th (247-0393).

SISTER MARY IGNATIUS EXPLAINS IT ALL FOR YOU—Christopher Durang's satirical comedy, starring Elizabeth Franz; directed by Jerry Zaks. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; $16. Opening playlet is Durang's *The Actor's Nightmare.* **Westside Arts,** 407 W. 43rd (541-8394).

THE SIX O'CLOCK BOYS—Sidney Morris's play, directed by Raymond Homer, starring Vera Lockwood as an aging resident of a welfare hotel. Tues.-Fri. at 8, Sat. at 7 & 9, Sun. at 3 & 7; $10-$15. **Van Dam Theater,** 15 Van Dam St. (675-0498).

TORCH SONG TRILOGY—*International Stud, Fugue in a Nursery,* and *Widows and Children First,* all by and with Harvey Fierstein, and with Court Miller. Tues.-Sun. at 7:30: $17.50-$20. An amusing as well as moving trio of plays about the homosexual world. **Actors Playhouse,** 100 7th Ave So. (691-6226).

Theater Companies

ACADEMY ARTS THEATER COMPANY—Agatha Christie's *A Murder is Announced,* 5/21, 22, at 7:30; $4. **Eastside Community Center,** 931 First Ave. (486-1431).

AMERICAN JEWISH THEATER—Fritz Hochwalder's *The Raspberry Picker;* directed by Dan Held; about officials of an Austrian town who mistake a petty thief for a war criminal. Wed., Thurs., & Sat. at 8, Sun. at 2 & 7; $8; thru 6/11. **92nd St. Y,** 92nd & Lexington (427-6000 ext. 134).

CHICAGO CITY LIMITS—Comedy of songs and scenes, half set, and half created from suggestions called out by audience members. Wed. & Thurs. at 8; Fri. & Sat. at 8 & 10; $7.50-$10. **Theater,** 351 E. 74th (772-8707).

CIRCLE REPERTORY—Jules Feiffer's new comedy, *Think Piece,* about a woman's efforts to keep from drowning in a sea of trivia; directed by Caymichael Patten. $13-$17.50; 5/26-7/4 (call theater for specifics). **Circle Rep,** 99 7th Ave. So. (924-7100).

EQUITY LIBRARY THEATER—The first New York city revival of *Applause,* musical based on the film *All About Eve;* directed by Leslie Eberhard. Book by Comden & Green; music by Charles Strouse; lyrics by Lee Adams. Tues.-Sun. at 8, Sat. & Sun. at 2:30; thru 6/6. **Theater,** 310 Riverside Drive (663-2028).

JEAN COCTEAU REPERTORY—Cyrill Tourneur's *The Count of Monte Cristo;* thru 5/23. Thurs. & Fri. at 8, Sat. at 7:30 & Sun. at 3; $7. Phone for schedule. **Theater,** 330 Bowery (677-0060).

LA MAMA ANNEX—Tadeusz Kantor and his Cricot 2 Theater of Poland in their newest work, *Wielopole-Wielopole,* which furthers Kantor's experiments in the theater of the dead. $14; thru 5/23. **La Mama,** 74A E. 4th St. (475-7710).

LION THEATER COMPANY—Brecht's *The Caucasian Chalk Circle,* directed by Gene Nye; in repertory with *Romeo and Juliet* and *Kitty Hawk.* Call theater for dates. **Lion Theater,** 422 W. 42nd (279-4200).

MANHATTAN PUNCH LINE—Fri. & Sat. at 10:30, *Slap Happy,* a musical comedy revue; $5; thru 5/29. From 5/20, Thurs.-Sat. at 8, Sun. at 3, Mon. at 8; $6; thru 6/14—Clifford Goldsmith's 1939 comedy, *What a Life.* **Theater,** 260 W. 41st (921-1455).

MANHATTAN THEATER CLUB—John Guare's *Gardenia,* about Lydie Breeze and the three Civil War veterans who follow her to Nantucket to build a Utopia; starring Sam Waterston, Jobeth Williams, Edward Herrmann, and James Woods; directed by Karel Reisz. Tues.-Sun. at 8, Sat. & Sun. at 2:30; $16-$18; thru 5/23; at Downstage. At Upstage: Anthony Giardina's *Scenes from La Vie de Boheme,* directed by Douglas Hughes; about artists searching for love in N.Y. Tues.-Sun. at 7:30, Sat. & Sun. at 3; $14-$16; from 5/20. **MTC,** 321 E. 73rd (472-0600).

NEGRO ENSEMBLE COMPANY—Charles Fuller's *A Soldier's Play,* a drama set at the beginning of WWII in 1940, about murder and soldiers, is satisfyingly multifarious and avoids pigeonholes, pitfalls, easy answers, and easy questions. Fuller's work consistently elicits intellectual interests, emotional involvement, and critical assent. Tues.-Fri. at 8, Sat. at 3 & 8:30, Sun. at 2:30 & 7; $9-$14; thru 6/6. **Theater Four,** 424 W. 55th (246-8545).

PLAYWRIGHTS HORIZONS—*Herself as Lust,* Albert Innaurato's comedy about a tough 32-year-old sculptor who knows what she wants; directed by Tom Lynch. Wed.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $16; at the Studio. Jonathan Reynolds' *Geniuses* is a comedy set in the Philippines during the filming of an epic; directed by Gerald Guttierez. At the Mainstage. **Theater,** 416 W. 42nd (279-4200).

REPERTORIO ESPANOL—Federico Garcia Lorca's *Dona Rosita, la Soltera;* Vicente Lleo's *Le Corte de Faraon,* Carballido's *Te Juro Juana Que Tengo Ganas* in Spanish, in repertory thru June; $7-$8. Call for times and dates. **Gramercy Arts Theatre,** 138 E. 27th (889-2850).

ROYAL COURT REPERTORY—Victorian Music Hall; Phyllis Craig's *Bargain for Murder, Revenge Is Sweet,* Gaslight and *Murder One.* Mon.-Sat. at 8, Sun. at 3; $6. **Theater,** 301 W. 55th (997-9582).

STONEWALL REPERTORY THEATER—*As Time Goes By,* a musical play by Noel Grieg and Drew Griffiths, which portrays homosexual life in three different periods; directed by William Hunt. Fri., Sat. at 8; Sun. at 7; $4; thru 6/13. *City Pieces,* three one-acters by Robert Chesley, play Fri. & Sat. at 11 p.m.; $4; Thru 6/12. **Courtyard Playhouse,** 39 Grove St. (741-0307).

THE TROUPE—In repertory: Jean Genet's *The Maids;* two plays by Moliere, *The Forced Marriage,* and *The Jealousy of Le Barbouille;* Henrik Ibsen's *A Doll's House.* Call theater for dates. Thru 6/6; Thurs.-Sat. at 8, Sun. at 3; $4. **Theater,** 335 W. 39th (244-9699).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

MOVIE CRAZIES—Richard Brooks's modern-day farce, directed by Peter Palame about a grade B Movie producer and a smart dumb blonde. Thurs.-Sat. at 8, Sun. at 3 & 8; $4; thru 6/6. **Actors Outlet,** 120 W. 28th (869-3981).

AGAMEMNON—The Aeschylus classic, adapted and directed by Brother Jonathan O.S.F. Wed.-Sat. at 8, Sat. at 2, Sun. at 3; $6; thru 6/6. **Greek Theater,** 120 W. 28th (807-0156).

THE ANTIGONE—Sophocles' play, translated by John Chioles, featuring music by Richard Peaslee; with Lisa Banes in the title role and F. Murray Abraham as Creon. Tues.-Sun. at 8, Sat. & Sun. at 3; $12, $14. **Public/Martinson Hall,** 425 Lafayette St. (598-7100).

BASEBALL WIVES—Grubb Graebner's play about how three generations of women deal with their roles as wives of superstars. With Patti Carr, Lynn Goodwin, and Marcella Lowery; directed by Gloria Maddox. Wed.-Sat. at 8; $4; thru 5/29. **American Renaissance,** 112 Charlton St. (869-3981).

THE BAYSIDE BOYS—C.R. Portz's comedy about a group of construction workers who return to school. Thurs.-Sat. at 8, Sat. & Sun. at 3; $5, $6; thru 5/30. **Labor Theater,** 336 W. 20th St. (242-4420).

BIRD, BEAST, & DYBBUK—Mike Kellin's one-man show comprising three one-acters based on works by I.B. Singer, I.L. Peretz, and Leon Kobrin; directed by Isaiah Sheffer. Wed.-Fri. at 8, Sat. at 3 & 8, Sun. at 3 & 7; $5; thru 5/23. **Symphony Space,** Bdway at 95th (864-1414).

THE BIRDS—Aristophanes' farce about birds ruling earth and heaven; adapted and directed by Gary Beck. Wed.-Sat. at 8, Sun. at 2:30 & 7:30; $6; thru 5/23. **Sidewalks Theater,** 44 Beaver St. (668-9074).

BONE SONGS—Andre Gregory and Twyla Tharp co-star in the tale of a happy marriage, written and directed by Andre Gregory; musical score by Simon Jeffes. Wed.-Fri. at 8, Sat. at 7 & 9, Sun. are at 7:30 (6/4 perf. at 6 p.m.); $9; 5/19-6/6. **Cubiculo,** 414 W. 51st (582-1978).

CRAZY AS ZALOOM—Paul Zaloom's newest one-man shows. Thurs.-Sun. at 8; $4; thru 5/30. **Theater for the New City,** 162 Second Ave. (254-1109).

THE DISPOSSESSED—A new play by Leonard Melfi, directed by Crystal Field, featuring Melfi, Field, and George Bartenieff, about a married couple being evicted, and their sudden friendship with the City Marshall. Thurs.-Sun. at 8; $4; thru 5/23. **Theater for the New City,** 162 Second Ave. (254-1109).

DOUBLE BILL—Political musical comedy revues: *Off the Wall Strikes Back,* Tues.-Sat., Sun. at 9. *Freedom*

Ain't No Bowl of Cherries, Thurs. & Fri. at 8. $4. **Truck and Warehouse,** 79 E. 4th (254-5060).

DOUBLE BILL—Susan Kandor's *Stop-Time Rag* and *Just Last August,* two one-acters starring Jean Tafler, Julian Bailey, Herman Arbiet, and Paul Mantel; directed by Ron Daley. 5/17-19, 22, 23, at 8; $6. **New Vic,** 219 Second Ave. (674-9414).

EXTRAORDINARY HISTORIES—*And The Raven of Course* (The Poe Project). A collaboration of actors, writer, composer, director, and designers. All perf. at 8, except Fri. at 7:30. **Medicine Show,** 6 W. 18th St. (255-4991).

FACTWINO—The San Francisco Mime Troupe offers its comic strip musical, *Factwino Meets the Moral Majority,* here after a year on the West Coast. Call theater for specifics. **F.I.T. Amphitheater,** 227 W. 27th (279-4200).

FRANKOVICH—Donald Kvares's play is concerned with the reactions of a couple to their son's desire to join the Israeli army; directed by Ted Mornel. With Frank Ciraci, Peter Johl, and Elaine Olesker. Wed.-Sat. at 8; $4; 5/26-6/12. **ATA,** 314 W. 54th (581-3044).

FRENCH GRAY—Josef Bush's portrait of Marie Antoinette as she prepares for her execution, starring Sheri Myers; directed by Jeff Glickman. Mon.-Wed. at 8; $6; thru 5/19. 500 W. 42nd St. (594-0095).

FRIENDS FOR LIFE—Brenda Friend's drama about a love triangle seen in retrospect; directed by Robert Johnson. Thurs.-Sat. at 8, Sun. at 7; $6; 5/20-6/6. **NYTE,** 62 E. 4th St. (477-4120).

THE GANG'S ALL HERE—Revival of the Jerome Lawrence/Robert E. Lee play about politics and the presidency. With Orson Bean and William Cain; directed by Stephen Jarret. Thurs.-Sun. at 8; $6; 5/20-6/13. **Riverwest Theater,** 155 Bank St. (243-0259).

GAS STATION—Shelby Buford, Jr.'s tale of terror set in a deserted gas station in the San Fernando Valley; directed by Robert Fuhrmann. Fri.-Mon. at 8; $6; thru 6/14. **V.A. Smith Chapel,** 6th Ave. & 20th (674-0057).

GOOSE AND TOMTOM—David Rabe's gangster fairy tale about a couple [illegible] great guys (Frederick Neumann and [illegible] CLOSED [illegible] directed by John Pynchon Holms. Tu[illegible]Sun. at 8, Sat. & Sun. at 3. **Public/Newman Theater,** 425 Lafayette St. (598-7150).

HECUBA—William Arrowsmith's translation of the Euripides' play; directed by Mark Spergel. Wed.-Sat. at 8, Sun. at 7:30; $4; thru 5/22. **Good Shepherd Church,** 152 W. 66th. (787-8903).

HELLO, DOLLY!—Revival of the Tony Award-winning musical; directed by Peter Webb. Thurs.-Sat. at 8, Sat. & Sun. at 2:30; $8-$10; thru 5/22. **St. Bart's Playhouse,** 109 E. 50th (751-1616).

I'M WITH YOU—Mark Weston's comedy dealing with an actor-writer in conflict with his alter-ego; directed by James Jennings. Wed.-Sat. at 8; $4; thru 5/22. **American Theater,** 314 W. 54th (581-3044).

IRISH TRIPLE BILL—Sean O'Casey's *The End of the Beginning,* William Butler Yeats's *Caitlin Ni Houlihan,* and John Millington Synge's *The Shadow of the Glen.* 5/21, 22 at 8; $5 ($3 for seniors and children). **Jean Baptiste School Auditorium,** 167 E. 75th (755-6228).

LA RONDE—Arthur Schnitzler's romantic satire. Thurs.-Sat. at 8, Sun. at 3; $4; thru 5/23. **Nameless Theater,** 125 W. 22nd (242-9768).

THE LAST PROSTITUTE—William Borden's comedy/drama about a successful call-girl who has retired and traded her penthouse for a farm and hard work; directed by Jennifer Stock, featuring Elaine Sulka, Rob Neukirch, and Michael McCleery. Thurs.-Sat. at 8, Sun. at 3; $6; 5/20-6/13. **Raft Theater,** 432 W. 42nd (279-4200).

LITTLE SHOP OF HORRORS—Musical based on Roger Corman's low-budget cult classic horror; book and lyrics by Howard Ashman; music by Alan Menken. Thru 6/6. **WPA Theater,** 138 Fifth Ave. (691-2274).

THE LLOYD ADAMS CHRONICLES—T.J. Walsh's three one-acters, *A Pas de Deux in Remembrance, Lloyd Adams in B Flat,* and *At Rise,* all concern a young writer and his attempts to deal with the women in his life; directed by James Loggins. Thurs.-Sat. at 8, Sun. at 3; $4; thru 5/22. **American Theater,** 314 W. 54th (929-2695).

THE MAN—Mel Dinelli's psychological drama, directed by Philip Giberson, with Eric Douglas, Lenka Peterson, Ed VanNuys. Thurs.-Sat. at 8, Sat. & Sun. at 3; $6; thru 6/6. **Apple Corps Theater,** 601 W. 51st (664-0027).

MARATHON '82—15 new one-act plays are presented in 4 series. Wed.-Sun. at 7:30, Sat. & Sun. at 2:30; $10; thru 6/21. **Ensemble Studio,** 549 W. 52nd (247-4982).

THE MISUNDERSTANDING—Albert Camus's play about the tragedy that befalls a man whose good intentions are left unspoken; directed by Susan Einhorn. Thurs.-Sat. at 8, Sun. at 3; $6; thru 5/23. **Open Space,** 133 Second Ave. (254-8630).

MOVIE CRAZIES—A farce by Richard Brooks, directed by Peter Palame, which depicts the misadventures of a small-time movie producer. Thurs.-Sat. at 8, Sun. at 3 & 8; $4; thru 6/6. **Actors Outlet,** 120 W. 28th (869-3981).

MOZEZ—A musical updated story of the biblical hero, written by Hal Grego. Thurs.-Sun. at 8; $4; thru 5/23. **Actors & Directors,** 410 W. 42nd (279-4200).

NO EXIT—A revival of the Jean-Paul Sartre work. Wed.-Sat. at 8, Sun. at 3 & 8; $6; 5/19-6/6. **Dinah Theater,** 15 W. 18th St. (877-9129).

NOSTALGIC FOR THE FUTURE—Steve Ben Israel's one-man show on current events and social commentary. Fri. & Sat. at 10; $4; thru 5/22. **Theater for the New City,** 162 Second Ave. (254-1109).

110 IN THE SHADE—A revival of the Harvey Schmidt-Tom Jones musical, based on *The Rainmaker;* directed by Fran Soeder. Tues., Wed., Fri. & Sat. at 8, Sat. & Sun. at 3; $6. **Theater Space,** 2 E. 90th (534-5366).

THE OVERCOAT—A new play by Tom Fontana adapted from the short story by Gogol, directed by Linda Laundra; featuring Austin Pendleton. Tues.-Thurs. at 8, Fri. at 7 & 10, Sat. at 3 & 7; $8; thru 5/29. **Westside Mainstage,** 424 W. 49th (226-1991).

THE OWL AND THE PUSSYCAT—Bill Manhoff's comedy about the chance meeting of a hooker and an intellectual. Wed.-Sat. at 8, Sun. at 4; $6; thru 6/11. **Garrett,** 133 Second Ave. (929-3567).

RED AND BLUE—Michael Hurson's play, directed by JoAnne Akalaitis, featuring Earl Hindman, Randy Danson, and James Hurdle. Phone theater for specifics. **Public/Other Stage,** 425 Lafayette St. (598-7100).

SALLY—Jerome Kern's 1921 musical; directed by Stephan Hultz. Mon.-Sat. at 8, Sun. at 3; $4; thru 5/23. **Classic Theater,** 114 W. 14th (242-3900).

SPRING'S AWAKENING—Frank Wedekind's drama of adolescence and dawning sexuality, adapted and directed by Neal Weaver. Thurs.-Sat. at 8, Sun. at 3; $6; 5/20-6/20. **Alvina Krause Theater,** 306 W. 38th (564-3293).

SUFFRAGETTE—Musical by Josh Rubins, George Birnbaum, and Andrew Cadiff, about tactics used by the Pankhurst family. Thur.-Sun. at 8; Sat. & Sun. at 3; $4; thru 5/29. **Trinity,** 164 W. 100th (222-6641).

THREE ACTS OF RECOGNITION—Botto Strauss's play (done in Berlin and St[illegible]art in 1977), revolving around 16 friends [illegible] CLOSED [illegible] a gallery opening; directed by Ric[illegible]eman; with William Atherton, Leonardo Cim[illegible]o, Kate Manheim, and Ruth Nelson. **Public/Anspacher,** 425 Lafayette St. (598-7150).

TRIPLE BILL—James Joyce's *Molly Bloom* (from *Ulysses*), Geraldine Aron's *Bar and Ger,* Wolf Mankowitz's *The Hebrew Lesson.* Fri. thru Sat. at 8, Sun. at 3; $5; 5/21-6/6. **Irish Rebel Theater,** 553 W. 51st (757-3318).

TRIPLE BILL—Rob Meiksins's *I've Come for the Trunk.* Seth Greenland's *Partners in Crime.* Philip Riley's *The Reputation of Jane Jay.* Thurs.-Sat. at 7:30; Sun. at 4; $5; thru 5/30. **18th St. Playhouse,** 145 W. 18th St. (475-8186).

THE TROJAN WOMEN—A Japanese language adaptation of the Euripides work in a modern, interpretive framework; performed by Tadashi Suzuki and his company, the Waseda Shogekijo. $10; 5/18-22 at 8. **Japan House,** 333 E. 47th (752-3015).

TWO SMALL BODIES—Neal Bell's psychological thriller, starring Judith Ivey and Brad O'Hare, directed by Norman Rene. Wed.-Fri. at 8, Sat. at 3 & 8, Sun. at 2 & 7; $10. **Production Co.,** 120 W. 28th (308-3418).

UNHEARD SONGS—Percy Granger's two one-acters, *Vivian* and *Solitude Forty;* directed by Charles Morey. Thurs.-Sat. at 8, Sun. at 7; $6. **Ark** Theater, 131 Spring St. (431-6285).

VOLUNTEERS—Brian Friel's drama of cowardice among a group of IRA internees, starring Will Jeffries, and Mark Cuddy; directed by Liam O' Brien. Thurs.-Sun. at 8, Tues. at 8; $6; 5/20-6/12. **Westbeth Theater Center,** 151 Bank St. (691-2272).

WATCH MY LIPS—Jesse Feiler's play about social lies and best intentions which nevertheless leave a man "married" to two women; directed by Joan Matthiessen. Wed.-Sat. at 8, Sun. at 3; $4; thru 5/23. **No Smoking Playhouse,** 354 W. 45th St. (255-6754).

THE WOODS—Patti LuPone and Peter Weller co-star in David Mamet's play. Call theater for specifics. **Second Stage,** 23 W. 73rd St. (16th floor) (787-8302).

NEW YORK TICKET SERVICE
For free information regarding what tickets may be obtained for theater, dance, and concerts; call 880-0755 Mon.-Fri., 12:00 to 6:00. *New York* Magazine will be happy to advise you.

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ART

Galleries

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

57th Street

PAT ADAMS—Perceptual abstractions using geometric shapes, mica flakes, ground glass, thru 5/22. Zabriskie, 29 W. 57th (832-9034).

ABE AJAY—*Constructions and related collages,* thru 5/22. Berman, 50 W. 57th (757-7630).

FERNANDO BOTERO—Bloated, satiric figures in recent sculpture, thru 5/29. Marlborough, 40 W. 57th (541-4900).

CHARLES E. BURCHFIELD—The four seasons in 45 watercolors, thru 6/4. Kennedy, 40 W. 57th (541-9600).

RICHARD CROZIER—The Virginia landscape, thru 5/29. Tatistcheff, 38 E. 57th (888-1599).

ANNE DUNN—Studio still lifes and the south of France in colored ink drawings, thru 5/25. Fischbach, 29 W. 57th (759-2345).

LAWRENCE FANE—Welded steel, bronze, and plaster reliefs based on organic forms, thru 5/22. Pearl, 29 W. 57th (838-6310).

ILSE GETZ—3-D constructions, collage of architectural fragments, thru 5/28. Rosenberg, 20 W. 57th (757-2700).

JOHN GUNDELFINGER—Large landscapes of the Delaware River Valley, thru 5/22. Sachs, 29 W. 57th (421-8686).

BARBARA HEPWORTH—Large scale sculpture from 1958 to 1973, thru 5/29. Marlborough, 40 W. 57th (541-4900).

JENNY HOLZER AND PETER NADIN/JOHN OBUCK—30 texts, "Plaques for Buildings," /Shaped abstractions and constructions. Thru 5/22. Gladstone, 41 W. 57th (758-6765).

ROBERT IRWIN—Line, dot, and disc abstractions plus installation drawings, thru 6/12. Pace, 32 E. 57th (421-3292).

WILLIAM KING—Recent outdoor plate aluminum figures using cast elements, thru 5/20. Dintenfass, 50 W. 57th (581-2268).

L. BRENT KINGTON—"Weathervanes" in polychromed steel, thru 5/31. Portnoy, 56 W. 57th (757-0461).

LIZBETH MITTY—*Domestic interiors, thru 6/5.* Esman, 29 W. 57th (421-9490).

ROBERT MURRAY—Shades of blue in aluminum and bronze sculpture, thru 5/29. Hamilton, 20 W. 57th (765-5915).

DONA NELSON—Recent paintings and enamels, thru 5/22. Oscarsson Hood, 41 W. 57th (750-8640).

KENNETH NOLAND—Multi-colored chevron shaped monotypes, thru 5/28. Emmerich, 41 E. 57th (752-0124).

ARCHIE RAND/LEATRICE ROSE—Works/Delicately colored interiors on paper. Thru 5/26. deNagy, 29 W. 57th (421-3780).

SUSAN RODGERS—Delicate metal sculpture and the picture plane, thru 6/26. Touchstone, 29 W. 57th (826-6111).

FELIX RUVOLO/EMERSON WOELFFER—Paintings of the 50's by both. Thru 6/5. Gruenebaum, 38 E. 57th (838-8245).

MARTIN SCHONGAUER (c. 1450-1491)—Eighteen engravings by this German Renaissance master, thru 5/31. Donson, 38 E. 57th (355-6970).

DON SHIELDS—Bizarre juxtapositions in fantastic landscapes, thru 5/22. Haber Theodore, 29 W. 57th (652-3338).

ESPHYR SLOBODKINA—Abstractions of the 30's and 40's, thru 5/29. Deutsch, 20 W. 57th (765-4722).

JAMES SURLS—Burned, pierced, and joined wooden sculpture with complex themes, thru 6/4. Frumkin, 50 W. 57th (757-6655).

ANTONI TAPIES—25 mixed media pieces on paper and cardboard, thru 6/5. del Re, 41 E. 57th (688-1843).

JOHN TERELAK—Contemporary American Impressionist landscapes, 5/18-6/30. Grand Central, 24 W. 57th (867-3344).

MICHAEL VIVO—*Fabric studies in bold color drawings,* thru 6/5. Iolas-Jackson, 52 E. 57th (755-6778).

EDOUARD VUILLARD (1868-1940)—Drawings by this Nabis, thru 6/5. Heidenberg, 50 W. 57th (586-3808).

TOM WESSELMANN—Two giant still lifes, erotic dialogue in new shaped canvases, thru 5/29. Janis, 110 W. 57th (586-0110).

Madison Avenue and Vicinity

CAROL ANTHONY—Layered landscapes using craypas, thru 5/29. Davidson, 43 E. 78th (734-6702).

WILL BARNET—Prints from the 30's to the 80's, thru 5/22. AAA, 663 Fifth (755-4211).

MOE BROOKER—Broken grounds of intense color with collage elements, thru 6/5. Siegel, 29 E. 73rd (288-9200).

ROY CARRUTHERS—Monumental tubular figures and still lifes in drawings, prints, sculpture, thru 5/22. ACA, 21 E. 67th (628-2440).

ROBERT CUMMING—Paper cut-out silhouettes, charcoal and conti drawings, and color photos, thru 5/22. Castelli, 4 E. 77th (288-3202).

ALAN D'ARCANGELO/JOSE DE RIVERA—Artificial landscapes, eccentric viewpoints, the jet/"Construction #190." Thru 6/5. Borgenicht, 724 Fifth (247-2111).

NIKI DE SAINT PHALLE—See-through mythological figures some electrically wired with colored lights, thru 6/5. Gimpel Weitzenhoffer, 1040 Madison (628-1897).

FELIX DEL MARLE—Futurist paintings from 1912 to 1916 to his De Stijl period, 1922 to 1928, thru 6/12. Carus, 872 Madison (879-4660).

GARY T. ERBE—Meticulously detailed objects in ambiguous space, 5/19-6/19. Alexander, 996 Madison (472-1636).

PETER GOURFAIN—Drawings of repeated heads with devouring scissor-like mouths, thru 6/5. M.O.A., 18 W. 55th (582-5830).

CHAIM GROSS—Early and recent direct carvings in wood and stone, thru 6/4. Forum, 1018 Madison (772-7666).

MICHAEL HEIZER—Three sculptures using rocks, a metal box, and beams, thru 6/19. Fourcade, 36 E. 75th (535-3980).

JENNINE HOUGH—Paintings and watercolors of imagined environments, thru 5/28. Knowlton, 19 E. 71st (794-9700).

DARRYL HUGHTO—Layered acrylic on unprimed canvas/American Modernist still lifes by Bruce, Demuth, Kuniyoshi. Thru 5/29. Salander-O'Reilly, 22 E. 80th (879-6606).

KEITH JACOBSHAGEN—The Midwestern landscapes, thru 6/2. Schoelkopf, 825 Madison (879-4638).

ALEXEJ JAWLENSKY—Brightly colored expressionist portraits by this member of Der Blaue Reiter, thru 5/29. Sabarsky, 987 Madison (628-6281).

BLANCHE LAZZELL—American cubist works from the 1920's to the 50's, thru 5/29. Diamond, 1014 Madison (988-3600).

RICHARD LOVING—Recent work, thru 6/5. Lerner-Heller, 956 Madison (861-9010).

ALICE NEEL—Still lifes, cityscapes, landscapes, interiors, thru 6/5. Miller, 724 Fifth (246-1625).

CARL-HENNING PEDERSEN—Watercolor retrospective and recent paintings, thru 5/22. Lefebre, 47 E. 77th (744-3384).

PICABIA—Paintings and drawings from 1913 to 1922, thru 5/29. Adler/Castillo, 58 E. 79th (831-3824).

INGE PRICE—Complex fantasies in various media, thru 5/29. Bodley, 1063 Madison (249-2155).

ROBERT QUIJÄDA—Recent collage constructions, thru 5/31. Ericson, 23 E. 74th (737-6155).

SAUL SCHARY—Connecticut landscapes, 5/18-6/5. Marbella, 28 E. 72nd (288-7809).

SoHo

PAT ABBOTT-RYAN—Painted wall constructions narrating animal worship, 5/18-6/12. 22 Wooster (431-6445).

JOHN ALTOON/JANE ROSEN—Drawings of organic abstractions from the 60's and sexual satires/Wall sculpture of rhoplex, pigment, metal filings. Thru 6/12. Thorp, 419 W. Broadway (431-6880).

CONRAD ATKINSON—*"Separate Peaces," dealing* with El Salvador, nuclear power, war/24 artists, audio works, and album covers. Thru 6/5. Feldman, 31 Mercer (226-3232).

JENNIFER BARTLETT—Large scale mixed media using charcoal, pastel, mirror, enamel, thru 6/5. Cooper, 155 Wooster (674-0766).

A. AUBREY BODINE/EDWARD S. CURTIS—Maryland and Virginia/19th century prints, gravures of the North American Indian. Thru 5/29. Ledel, 168 Mercer (966-7659).

PETER BRADLEY—Recent paintings, 5/18-6/20. Dyansen, 122 Spring (226-3384).

DOLLY CURTIS/MARIAN FROEHLICH/DORIS LUBELL—Woven bands of fabric/Concrete and stone sculpture/Pen and ink mandalas. Thru 5/30. Pindar, 127 Greene (533-4881).

SARI DIENES—"Creative Re-Use," 5/18-6/5. A.I.R., 63 Crosby (966-0799).

MICHAEL FELLERMAN—Large and small scale welded aluminum sculpture, thru 6/5. Hunnings, 139 Spring (966-6942).

DON GUMMER—New wall relief sculpture, thru 6/12. Sperone Westwater Fischer, 142 Greene (431-3685).

EMILY HIXON—Pods in works on paper, thru 6/3. Eno, 101 Wooster (226-5342).

ERIC HOFFMAN/PHILLIP WARNER—Scarred pigment and beeswax on masonite/Haze and white dots on dark backgrounds. Thru 6/11. Carlson, 33 Bleecker (674-2070). Mon.-Fri. 9:30-5.

MARK INNERST—Segmented landscapes, thru 5/29. Kitchen, 484 Broome (925-3615).

DIANE KAROL—Floating fragments on tenuous color fields, 5/18-6/5. 55 Mercer (226-8513).

ALAIN KIRILI—Hand forged iron sculpture, thru 5/22. Sonnabend, 420 W. Broadway (966-6160).

MICHAEL KUPKA/DIANORA NICCOLINI/ROBERT TRASK—Photorealism in oils on board/Photos of men seen by women/Surrealist paintings. Thru 5/20. Alternate Space, 431 W. Broadway (966-2520).

NORMAN LALIBERTE—Boxed assemblages, thru 5/30. Jack, 138 Prince (966-4235).

HELENE MANZO—Landscapes, some dunes, and monoprints, thru 5/26. Blue Mountain, 121 Wooster (226-9402).

KNOX MARTIN—Works on paper, thru 5/26. Ingber, 460 W. Broadway (674-0101).

SUSAN MICHOD—Mixed media landscape environments with wit, thru 5/22. Caldwell, 383 W. Broadway (966-6500).

NAOMI K. PLOTKIN/RICH SAMUELSON—"Horsescapes" in paintings, graphics/Mailboxes, traffic lights in encaustic on canvas. Thru 5/30. Atlantic, 458 W. Broadway (228-0944).

LOIS POLANSKY—Works in handmade paper, thru 6/9. Milliken, 98 Prince (966-7800).

SIGMAR POLKE—*Imagistic paintings,* thru 6/2. Solomon, 392 W. Broadway (925-1900).

MARION RANYAK—House plants and outdoor scenes, thru 5/26. Soho 20, 99 Spring (226-4167).

LES REKER—Large "studio" landscapes of visions from Hawk Mountain, thru 5/26. First Street, 386 W. Broadway (226-9011).

ALAN SARET—New sculptures, thru 5/22. Cowles, 420 W. Broadway (925-3500).

NORMA A. SHATAN—Still lifes and pencil drawings, thru 5/26. Prince Street, 121 Wooster (226-9402).

KEITH SONNIER—Painted aluminum and bamboo pieces, neon and glass sculpture, thru 5/22. Castelli, 420 W. Broadway (431-5160).

GARY STEPHAN—Sculpture and subtle color fields, thru 5/26. Boone, 420 W. Broadway (966-2114).

JIM SULLIVAN—Half told narratives lushly painted, thru 6/2. Hoffman, 429 W. Broadway (966-6676).

SHIRLEY LAZARUS TORAN—"Chroma Illume Series," 5/18-31. Pleiades, 152 Wooster (475-9658).

HELENE VALENTIN—Paintings, thru 5/29. Hutchinson, 138 Greene (966-3066).

JACK YOUNGERMAN—Relief paintings, 1979 to 1982, thru 6/4. Washburn, 113 Greene (966-3151).

DENNIS ZABOROWSKI—Realist oils of broken china, melting forks, underwear, thru 6/3. Westbroadway, 431 W. Broadway (966-2520).

MICHAEL ZWACK—Large scale pigment drawings, thru 5/29. Metro, 169 Mercer (925-8335).

Other

BRADLEY ARTHUR—New Bronzes, thru 5/29. Pietrasanta Fine Arts, 121 E. 24th (254-5610).

JOHN JAMES AUDUBON—50 oils, watercolors, drawings, and prints by this painter of birds, portraits, and his two sons, John and Victor, thru 6/5. Grey, NYU, 33 Washington Pl. (598-7603).

SANDRA MACKINTOSH—Collages made of banknotes and other papers, thru 5/29. Ekstrom, 417 E. 75th (988-8857).

FAY PECK—Brilliantly-colored tulips among oils, mixed media, thru 5/22. Rentschler, Penthouse,450 W. 24th (929-0192).

EDWARD PENFIELD—American posters from 1890 to 1910, some for Harper's, thru 5/30. Chisholm, 277 W. 4th (243-8834). Tues.-Sun. 1-7.

KEVIN RED STAR—The Crow Indians, thru 5/29. Segal, 339 Columbus (724-7244).

ELYSE TAYLOR—Media patterns in 3-D collages, thru 6/4. Windows on White, 55 White (622-8840).

GROUP SHOWS

57th Street

BLUMHELMAN—29 W. 57th (245-2888). New work by Johns, Kelly, and Serra, thru 6/12.

PROTETCH—37 W. 57th (838-7436). Chairs and tables some vintage modern, thru 5/29.

SUMERS—50 W. 57th (541-8334). Prints by sculptors Archipenko, Barlach, Maillol, thru 5/22.

Madison Avenue and Vicinity

ACA—25 E. 73rd (861-5533). Totems and effigies in American Indian Art, thru 5/29.

ACQUAVELLA—18 E. 79th (734-6300). Cezanne, Courbet, Derain, Monet, Picasso, Rothko, thru 6/12.

BROWNE FINE ARTS—1018 Madison (593-3560). The etching tradition in Europe from Durer to the contemporary McBey, thru 6/19.

CDS—13 E. 75th (772-9555). Seven major artists including Bourgeois, Diebenkorn, Nevelson, Noguchi selected seven newcomers Antunez, Johnson, Berthot, thru 6/12.

CHINA INSTITUTE—125 E. 65th (744-8181). Mon.-Fri. 10-5, Sat. 11-5, Sun. 2-5. Chinese art from the Yale University Art Gallery including the Shang to the Ch'ing dynasties, thru 5/30.

COMMUNITY—30 E. 35th (989-0117). Wed.-Sat. 1-6, Sun. 1-4. Etchings and photos of New York City manhole covers, 5/18-30.

DAVIS & LANGDALE—746 Madison (861-2811). English watercolors from the 18th through 20th centuries, thru 6/4.

DIDIER AARON—32 E. 67th (988-5248). Mon.-Fri. 10-6, Sat. 11-5. Architectural drawings and paintings of interiors from the second half of the 19th century, 5/20-6/12.

ELKON—1063 Madison (535-3940). Balthus, Dubuffet, Kandinsky, Magritte, thru 6/3.

FRIEDMAN—26 E. 82nd (794-8950). Symbolist works on paper including Black, Burne-Jones, Hodler, Klimt, thru 5/22.

GOETHE HOUSE—1014 Fifth (744-8310). Tues.-Thurs. 11-7, Wed., Fri., Sat. 12-5. 18th and 19th century German miniatures by the Morgensterns, thru 6/12.

GRAHAM—1014 Madison (535-5767). Large scale visions, inner landscapes by Abrams, Gardner, Hertzer, others, 5/18-6/25.

HIRSCHL & ADLER—21 E. 70th (535-8810). American sculpture from 1810 to 1940 including Powers, French, Saint-Gaudens, Remington, Nadelman, thru 6/4.

COE KERR—49 W. 82nd (628-1340). Mon.-Fri 9-5, Sat. 10-5. Fifteen American realists including Gottingham, Kenworthy, J. Wyeth, thru 5/28.

LABOETIE—9 E. 82nd (535-4865). Art of the Bauhaus, thru 6/30.

L'IBIS—667 Madison (935-0490). Mon.-Fri. 11-6. Man and beast in Egyptian artifacts, thru 7/30.

NATIONAL ACADEMY OF DESIGN—1083 Fifth (369-4880). Tues.-Sun. 12-5. Masterpieces of American still life by Peale, Peto, Roesen, 5/18-7/4.

SALMUGUNDI CLUB—47 Fifth (255-7740). Sculpture, photos, thru 5/21.

SCULPTURE CENTER—167 E. 69th (879-0430). East Coast Clay by Albert, Dury, Frank, Rosenberg, Youngblood, thru 6/1.

SEGOURA—58 E. 79th (734-0734). Mon.-Fri 10-5. From Watteau to David including French artists Boucher, Rigaud, Vernet, thru 6/25.

STONE—48 E. 86th (988-6870). A fantasy orchestra construction by Beck, still lifes by Cook, San Francisco landscapes by Thiebaud, thru 5/28.

TANANBAUM—24 E. 81st (879-8200). Woman by de Kooning, Frank, Graham, Lindner, Wesselman, thru 6/11.

URBAN CENTER—457 Madison (541-8423). The Public Art Fund projects in drawings, photo documentation, 5/21-6/18.

WILDENSTEIN—19 E. 64th (879-0500). Mon.-Fri. 10-5. Early 19th century French art including Gerard, Charpentier, David, Delacroix, thru 5/28.

Soho

HUTCHINSON—138 Greene (966-3066). Photographically transformed action and the female by Drexler, a lone inhabitant in New York urban settings by Richmond, and still life watercolors by Rohn, thru 5/29.

LANDMARK—469 Broome (966-1173). The figure from 1962 to 1982 by Fromboluti, Georges, Johnson, and Marsicano, thru 5/26.

MEISEL—141 Prince (677-1340). Delvaux, Ernst, Magritte from a Brussels gallery, thru 5/28.

OK HARRIS—383 W. Broadway (431-3600). One-man shows by Adams, Galles, steel reliefs by Kagan, realist segments of women in lingerie by Kacere, thru 5/22.

SEMAPHORE—462 W. Broadway (228-7990). Paintings and drawings by Baechler, Dwyer, Goodman, and Debussy's "Nuage" series by Ox, thru 6/5.

SOHO CENTER—114 Prince (226-1995). Arnus, Jones, Lewis, thru 5/29.

VISUAL ARTS—137 Wooster (598-0221). Drawings by Barton, Hambleton, video by Adler, Vratny, photos by Innerfeld, thru 5/29

WARD-NASSE—178 Prince (925-6951). Pointillist landscapes by Cerese, people by Gentile, and nuclear devastation by Kamen, thru 5/27.

Other

JAPAN HOUSE—333 E. 47th (832-1155). Daily 11-5, Fri. til 7:30. Woodblock prints, ink paintings by Munakata (1903-1975), thru 6/20.

SPACED—165 W. 72nd (787-6350). Posters of architecture from contemporary exhibits, thru 6/26.

TEN DOWNTOWN—P.S. 122, 150 First and New Gallery, 59 E. 4th (269-0320). Thurs.-Sun. 1-6. Ten artists including Dreyfuss, Feder, Meisner, Sul, thru 5/30.

TRIBAL ARTS—84 E. 10th (982-4556). Power sculpture in African art, thru 5/28.

Photography

THOMAS BARROW/PAUL BERGER—Spray painted "photograms"/Photo "pages" using TV images, computer text. Thru 5/22. Light, 724 Fifth (582-6552).

HARRY BENSON—Photo journalism, thru 6/15. Soho International, 599 Broadway (431-1944). Wed.-Sun. 11-6.

CLAUDE CHARLIER—Tokyo's subway, thru 5/29. Nikon House, 620 Fifth (586-3907).

JOHN COPLANS—Parades in large scale, thru 6/5. Wolf, 30 W. 57th (586-8432).

ROGER CORBEAU—Stills from movies, 1932 to 1982, thru 6/25. French Institute, 22 E. 60th (355-6100). Mon.-Thurs. 10-8pm, Fri. 10-5:30.

CANDY DARLING/CHRISTOPHER MAKOS—Love and kisses/Altered images including Warhol. Thru 6/26. Samuel, 795 Broadway (477-3839).

ROY DECARAVA—A major retrospective, 1948 to 1980, thru 6/5. Witkin, 41 E. 57th (355-1461).

EARL DOTTER—American labor, thru 6/11. Gallery 1199, 310 W. 43rd.

FRANTISEK DRTIKOL—Cubist, experimental, and surreal nudes from 1924 to 1929, thru 5/31. Books & Co., 939 Madison (737-1450).

GUS FOSTER—Panoramic landscapes, 5/18-6/12. Goodman, 24 W. 57th (755-3520).

FOTO—492 Broome (925-5612). Wed.-Sat. 1-6. Worries by Arenella, the Yoruba by Kalish, New York by Sides, segmented nude by McCormack, thru 5/22.

LEE FRIEDLANDER/JOHN PFAHL—Factory towns/Altered landscapes. Thru 5/22. Freidus, 158 Lafayette (925-0113).

DAVID HEIDEN—A Cambodian refugee camp, thru 6/15. St. John the Divine, 1047 Amsterdam at 112th (678-6913).

FLORENCE HENRI—Manipulated, mixed media photos involving cubism, thru 5/29. Prakapas, 19 E. 71st (737-6066).

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ART

INTERNATIONAL CENTER OF PHOTOGRAPHY—1130 Fifth (860-1783). Tues.-Fri. 12-8 pm, Sat., Sun. 12-6. 19th and early 20th century photos from India, thru 7/4.

FRED KORTH—The 30's by this Fortune Magazine photographer, thru 5/21. Pfeifer, 825 Madison (737-2055).

MIDTOWN Y—334 E. 14th (674-7200). Sun.-Thurs. 12-8, Fri. 12-4. Four on Fourteen by Berman, Goldstein, Hankin, McLaren, thru 6/6.

PHOTOCOLLECT—740 W. End (222-7381). The 19th century American West, thru 5/29.

ARMAND RUMAYOR—Nudes and split tones, thru 5/31. Janapa, 303 W. 13th (741-3214). Wed.-Sun. 12-5, 8-10pm.

FRANCESCO SCAVULLO—The American Ballet Theater, thru 6/5. Crispo, 41 E. 57th (758-9190).

EZRA STOLLER – Angkor Wat, Cambodia, and other monuments, thru 6/9. Asia Society, 725 Park (288-6400).

YULLA—57th Street in color, thru 5/29. Marlborough, 40 W. 57th (541-4900).

Museums

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sun. 10-9. Contribution $2.50; children $1.50. (Free Fri.-Sat. 5-9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India. . . Arthur Ross Hall of Meteorites. . . Seventeenth-Century Suriname Insects. . . Ernest Thompson Seton: Naturalist, Artist, and Writer. . . Champions of American Sport; thru 6/27. . . Horned Turtle From Down Under; thru 6/13.

ASIA SOCIETY—725 Park Ave. (288-6400). 10-5, Thurs. 10-8:30, Sun. noon-5. Closed Mon. $2. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan. . . Oriental Rugs of the Hajji Babas; thru 6/20. . . Angkor Wat: A Photographic Essay by Ezra Stoller; thru 6/9.

BROOKLYN MUSEUM, 188 Eastern Pkwy. (638-5000). Wed.-Sat. 10-5, Sun. 12-5. $2 suggested donation; students $1. Of Corsets; thru May. . . Brooklyn Before the Bridge; thru 5/31. . . In Brooklyn: Decorative Arts Made and Used in Brooklyn; thru 5/30. . . Richard Diebenkorn: Etchings and Drypoints 1949-1980; thru 6/6. . . Alberto Burri: The Voyage; thru 7/5.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5. $1.50; free Tues. after 5. English Majolica; thru 6/13. . . The American Landscape; thru 7/18. . . The Jacquard Loom: Recent Experiments; 5/18-8/22.

FRICK COLLECTION, 1 E. 70th St. (288-0700) Tues.-Sat. 10-6; $1; students & seniors 50 cents. Sun. 1-6; $2. Children under 10 not admitted. Rembrandt Etchings; thru 6/27.

GUGGENHEIM MUSEUM, Fifth Ave at 89th (860-1313). Tues. 11-8, Wed.-Sun. 11-5. $2. Pioneers of Twentieth-Century Art including Picasso, Braque, Léger, and Mondrian. . . Aspects of Italian Art Now: 1982 Exxon International Exhibition; thru 6/20. . . Jack Tworkov: Fifteen Years of Painting; thru 6/20.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6; Mon.-Thurs. noon-5. Closed Fri., Sat., major Jewish holidays. $2. The Book and Its Cover: Manuscripts and Bindings of the 12th through 18th Centuries. . . The Mamluk Revival: Metalwork for Religious and Domestic Use; thru July. . . Indelible Images: Photographs by Sally Soames and Mark Berghash; thru 8/29. . . Fragments of Greatness Rediscovered: Nine Centuries of the Jewish Experience in Poland; thru 8/15. . . Torah Ornaments by Moshe Zabari; 5/19-8/29.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 10-8:45; Wed.-Sat. 10-4:45; Sun. 11-4:45. Suggested contribution $4; children & seniors $2. Sackler Gallery for Assyrian Art; sculpture, ivory, stone reliefs. . . American Wing: furnishings, architectural settings, decorative arts, glass, ceramics, pewter, silver. . . André Meyer Galleries for 19th-century art. . . Douglas Dillon Galleries for Chinese Paintings and the Astor Court, re-creation of 16th-century Chinese garden courtyard. . . Costume Institute: The 18th-Century Woman; thru 9/5. . . Curators' Choice: Museum Purchases under $5,000. . . The new Michael C. Rockefeller Wing: Primitive Art. . . Along the Ancient Silk Routes: Central Asian Art from the West Berlin State Museums; thru 6/20. . . Outstanding Art Books of the Year - Selected Titles 1981; thru 5/21. . . Sculpture: New Acquisitions. . . A Mirror of Nature: Dutch Paintings from the Collection of Mr. and Mrs. Edward William Carter; thru 6/20. . . Homage to George Bellows: Lithographs with Selected Drawings and Paintings; thru 7/4. . . Seventeenth Century French Drawings and Prints from the Museum's Collections; 5/18-8/22. **The Cloisters,** Fort Tryon Park: Radiance and Reflection: Selections from the Medieval Collection of Raymond Pitcairn; thru 9/25.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5, Sun. 1-5. $2 suggested donation. The Art of the French Illustrated Book, 1700-1914; thru 7/31. . . Carolingian and Romanesque Illuminated Manuscripts; thru 7/31.

MUSEUM OF AMERICAN FOLK ART—49 W. 53rd St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30. $1; seniors and students 50 cents; free Tues. eve. Folk Art Masterpieces: Recent Accessions from The Howard and Jean Lipman Collection; thru 9/19.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. The Big Apple: multi-media history of New York from 1524-1982; thru '84. . . The Bard on Broadway: Shakespeare on the New York Stage; thru 9/6. . . Manhattan Suite; thru 6/10. . . Architectural New York; thru 9/12.

MUSEUM OF MODERN ART, 18 W. 54th (708-9400). Daily 11-6; Thurs. 11-9; closed Wed. $3, children and seniors $1; Tues. pay as you wish. Giorgio de Chirico; thru 6/29. . . Selections from the Permanent Collection; thru '83.

NEW-YORK HISTORICAL SOCIETY, Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5. $2; children 75 cents. The Cries of New York: 21 watercolors painted in the 1840's by Nicolino Calyo. . . The Mayor's House: Gracie Mansion and Other Dwellings; thru June. . . Cast with Style: Nineteenth Century Cast-Iron Stoves from the Albany Area; thru 6/1. . . Sailing Ships in Dutch Prints: Four Centuries of Naval Art from the Rijksmuseum; thru 5/30. . . F.D.R.: A Centennial Exhibition; thru 7/1.

NEW YORK PUBLIC LIBRARY—Central Building, Fifth Ave. and 42nd St. Daily ex. Thurs. & Sun. 10-6; some collections to 9. Two Centenarians: Virginia Woolf and James Joyce; thru 6/30. . . Joyce's Dublin: Fadographs of a Yestern Scene; thru 6/30. . . Contemporary Prints: Suites & Series; thru 6/2. . . Melville, Whitman and New York; thru July. **Library at Lincoln Center,** 111 Amsterdam Ave. Closed Sun. American Composers: Photographs by Gene Bagnato; thru 5/29.

WHITNEY MUSEUM, Madison Ave at 75th (570-3676). Tues. 11-8, Wed.-Sat. 11-6, Sun. 12-6. $2; free Tues. after 5. 20th-Century American Art: Highlights of the Permanent Collection. . . Calder's Circus. . . Focus on the Figure: Twenty Years; thru 6/13. . . Nam June Paik; thru 6/27. . . Abstract Drawings, 1911-1981; thru 7/11.

Auctions

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 5/19 at 7: Impressionist & Modern Paintings & Sculpture. On view from 5/14. 5/20 at 2: Impressionist & Modern Paintings, & Sculpture. On view from 5/14. 5/21 at 10: Impressionist & Modern Drawings, & Watercolors. On view from 5/14. 5/21 at 2: Musical Manuscripts, Autographed Letters & Printed Books. On view 5/14 by appt. **East,** 219 E. 67th St. (570-4141). 5/18 at 10: Victorian Furniture, Sculpture, Decorations, & Rugs. On view from 5/12. 5/19 at 10: Paperweights & European Glass. On view from 5/14.

DOYLE—175 E. 87th St. (427-2730). 5/19 at 10: 17th and 18th Century English and Continental Furniture, Decorations, Old Master and 19th Century European Paintings, Georgian Silver, Fine Porcelain, Tapestries and Rugs. On view from 5/15.

PHILLIPS—867 Madison Ave. at 72nd St. (570-4830). 5/17 at 11: 19th & 20th Century Prints and Posters. On view from 5/12. 5/17 at 2: American and European Paintings. On view from 5/12. 5/17 at 7: Works by Marcel Vertès. On view from 5/12. 5/22 at 10: Rare Books, Bibliography, and Autographs. On view from 5/19. 5/22 at 2: 19th & 20th Century Photographs including a section on New York. On view from 5/19. **525 E. 72nd St.** (570-4842). 5/20 at 11: English & Continental Furniture, Decorations, Porcelain, Renaissance Works of Art & Old Master Paintings. On view from 5/15.

SOTHEBY PARKE BERNET—980 Madison Ave. at 77th St. (472-3400). Mon. by appt. Tues.-Sat. 9:30-5. 5/20 at 10:15: Impressionist & Modern Drawings, & Watercolors. On view from 5/15. 5/20 at 7: Modern & Contemporary Paintings, Drawings, & Sculpture. On view from 5/14. 5/20 at 7:45: Impressionist & Modern Paintings, & Sculpture. On view from 5/14. 5/21 at 2: Modern Paintings & Sculpture. On view from 5/15. 5/22 at 2: Collection of Bronzes by Auguste Rodin. On view from 5/15. **York Ave. Galleries,** at 72nd St. (794-3000). Mon. by appt. 9:30-1. Mon., 1-7 Tues.-Sat. 9:30-5. 5/18 at 2: Paperweights. On view from 5/13. 5/19 at 10:15 & 2: Fine Oriental Miniatures, Manuscripts, & Islamic Works of Art. On view from 5/15. 5/19, 20 at 10:15 & 2: Fine Art Nouveau and Art Deco. On view from 5/15. 5/20 at 2: Fine Egyptian, Greek, Roman, and Near Eastern Antiquities. On view from 5/15. 5/21 at 2, 5/22 at 10:15 & 2: European Works of Art, Armour, Furniture, & Tapestries. On view from 5/15.

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Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St Y, on Lexington Ave. (427-4410)

South Street Seaport, Pier 16, Fulton St. and East River (766-9020)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

Concerts

Monday, May 17

AMERICAN PHILHARMONIC ORCHESTRA, Rohan Joseph conductor; Oratorio Society of New York; soprano Eleanor Berquist, mezzo-soprano Beverly Wolff, tenor Philip Creech, bass James Courtney. Bruckner's Psalm 150; Mozart's *Ave Verum Corpus;* Beethoven's Ninth Symphony. Avery Fisher Hall at 8. $7-$17.50.

JUPITER SYMPHONY, Jens Nygaard conductor; oboist Harold Gomberg, tenor Grayson Hirst. Boulez's *Messagesquisse,* for 7 cellos (N.Y. premiere); Ibert's *Sinfonie Concertante;* works by Godard, Satie. Alice Tully Hall at 8. $6-$10.

DA CAPO CHAMBER PLAYERS, with harpist Susan Jolles, clarinetist Jerry Kirkbride. "Connections With the Past." Works of Berg, Perle (N.Y. premiere), Debussy, Biscardi (N.Y. premiere). Carnegie Recital Hall at 8. $5.50

BLACK SABBATH—Rock concert. Madison Square Garden at 8. $10.50, $12.50.

MADRIGAL CONCERT, Hugh Ross conductor. Manhattan School of Music, Broadway and 122nd St. (749-2802), at 4:30. Free.

MANNES PERCUSSION ENSEMBLE, Howard van Hyning director. Mannes College of Music, 157 E. 74th St. (737-0700), at 8. Free.

JONATHAN COBB, pianist. Mendelssohn, Schumann. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

WIDESPREAD JAZZ ORCHESTRA—Citicorp Outdoor Plaza at 12:30. Free. (Rain, 5/19.)

ST. THOMAS CHOIR, Philip Ledger director. Choral Evensong; music by Gibbons, Barnard. St. Thomas Church, Fifth Ave. and 53rd St., at 5:15. Free.

Tuesday, May 18

CLEVELAND ORCHESTRA, Lorin Maazel conductor. All-Beethoven program. Avery Fisher Hall at 8. Sold out.

GUARNERI STRING QUARTET—Beethoven's Quartets in E-flat, "The Harp"; in A, Op. 18, No. 5; in e, Op. 59, No. 2. 92nd St. Y at 8. $7.50-$10.50.

WILLIAM PARKER, baritone, with William Huckaby, pianist. Schubert, Martin, Barber, Stravinsky, Hoiby, Fine. Merkin Concert Hall at 8. $7.50, $8.50.

WILLIAM FREDERICK MOYER, pianist (N.Y. debut). Bach, Mozart, Chopin, Beethoven, Rachmaninoff. Carnegie Recital Hall at 8. $5.

CAPRICORN, Evalyn Steinbock director. Vocal and instrumental music by Schubert. St. Peter's Church, Lexington Ave. and 54th St., at 8. $4.

MURRAY COLOSIMO, clarinetist. Brahms, Stravinsky, Hindemith, Weber. Town Hall at 2. $2.

MUSIC FROM 1924—Works by Stravinsky, Respighi, Cowell, Antheil. Borden Hall, Manhattan School of Music, Broadway at 122nd St. (749-2802), at 1. Free.

MUSIC LIVE—Original rock, soul, salsa, jazz. Truck and Warehouse Theater, 79 E. 4th St. (254-5060), at 7:30. $3.

FESTIVAL CHAMBER BRASS PLAYERS—Citicorp at 6. Free.

JAMES BELL, tenor/**SUSAN WOODRUFF,** pianist. Songs by Brahms, Ravel, Barber. Trinity Church, Broadway at Wall St., at 12:45. Free.

PERCUSSION ENSEMBLE CONCERT, Norman Grossman director. Mannes College of Music, 157 E. 74th St. (737-0700), at 8. Free.

ODYSSEY CHAMBER PLAYERS, playing with students. Haydn, Mozart, Joplin, Thomson. Brooklyn Music School Playhouse, 126 St. Felix St., at 10:30 a.m. Free.

ST. THOMAS CHOIR, Philip Ledger conductor. 20th-century music by Leighton, Matthias, Rorem. St. Thomas Church, Fifth Ave. and 53rd St., at 5:15. Free.

BROOKLYN HEIGHTS SYMPHONY ORCHESTRA, Arturo Delmoni conductor; violist Millicent Fairhurst. Beethoven, Bach, Wagner. St.Ann and the Holy Trinity Church, Clinton and Montague Sts., Brooklyn, at 8. Free; contributions welcome.

Wednesday, May 19

CLEVELAND ORCHESTRA, Lorin Maazel conductor; Israela Margalit, pianist. Debussy's *Prelude to the Afternoon of a Faun;* Saint-Saëns's Piano Concerto No. 2; Berlioz's *Symphonie Fantastique.* Carnegie Hall at 8. $8 -$17.

LITTLE ORCHESTRA SOCIETY/ORPHEON CHORALE, Dino Anagnost conductor; baritone Gene Boucher. Britten, Vaughan Williams, Walton, Delius, Holst, Elgar. Alice Tully Hall at 8. $15-$25.

CHRISTOPHER LEWIS, pianist. Federal Hall, 26 Wall St., at 12:30. Free.

NEW AMSTERDAM SINGERS, Clara Longstreth conducting. Kodaly, Britten, Poulenc. Broadway Presbyterian Church, at 114th St., at 8. $6.

BROOKLYN BOYS CHORUS—Cultural Affairs Auditorium, 2 Columbus Circle, at 12:30. Free.

ST. THOMAS CHOIR—Music of Vaughan Williams and Stanford. St. Thomas Church, Fifth Ave. and 53rd St., at 12:10. Free.

JUILLIARD STUDENT CONCERT—Alice Tully Hall at 1. Free.

SUNG-IL LEE, violinist/**DIANE WALSH,** pianist. Student recital. Mannes College of Music, 157 E. 74th St. (737-0700), at 8:30. Free.

STEFAN MUHMENTHALER, violinist. Student recital. Brooklyn College, Gershwin Theater, Flatbush and Nostrand Aves., at 8. Free.

Thursday, May 20

GUARNERI STRING QUARTET—Beethoven's Quartets in B-flat, Op. 130, and in F, Op. 59, No. 1. 92nd St. Y at 8. $7.50-$10.50.

DESSOFF CHOIRS, Michael Hammond conductor. Religious and secular works by Lassus. Merkin Concert Hall at 8. $7.50.

ALLIANCE FOR AMERICAN SONG—Vocal-instrumental-dance program, "Homage to Emily Dickinson." Carnegie Recital Hall at 8. $5.

WASHINGTON SQUARE CONTEMPORARY MUSIC—Works by Tower, Berio, Couper (premiere), Fennelly (premiere), others. NYU University Theater, 35 W. 4th St., at 8. $4.

JUDITH RASKIN, soprano. Y concert. Lincoln Center Library at 4. Free.

TRINITY CHURCH CHOIR, with orchestra; Larry King conductor. Ascension Day service; music by Haydn, Finzi. Trinity Church, Broadway at Wall St., at noon. Offering.

CATHERINE MARION, soprano, with pianist John Karr. Mozart, Schubert, Wolf, et al. Third Street Music School Settlement, 235 E. 11th St. (777-3240), at 8. Free.

MEI-MEI MENG, pianist. Faculty recital. Mannes College of Music, 157 E. 74th St. (737-0700), at 8. Free.

JUILLIARD ORCHESTRA, Sixten Ehrling conductor. Bach/Schoenberg, Saint-Saëns, Stravinsky. Alice Tully Hall at 8. Free.

ST. THOMAS CHOIR—Vaughan Williams, Stanford. St. Thomas Church, Fifth Ave. and 53rd St., at 6. Free.

BARGEMUSIC CHAMBER PLAYERS—Works of Chopin, Tchaikovsky. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 8. $6.

Friday, May 21

CLEVELAND ORCHESTRA, Lorin Maazel conductor. Dvorak's Symphony No. 7 and Symphony No. 9, "New World." Carnegie Hall at 8. $10-$17.50.

NEW AMSTERDAM SYMPHONY ORCHESTRA, George Manahan conductor; pianist Marian McPartland, with jazz combo. Gershwin concert, including *Rhapsody in Blue, An American in Paris,* and McPartland arrangements. Alice Tully Hall at 8. $8.

SETA KARAKASHIAN VON BARTESCH, pianist. Spendiarian (N.Y. premiere), Strauss, Costinesco (world premiere), Bizet (N.Y. premiere). Carnegie Recital Hall at 8. $6.

SYLVAN WIND QUINTET, Arthur Weisberg conductor. Danzi, Brahms, Doppler, Strauss. St. Peter's Church, Lexington Ave. and 54th St., at 8. $5.

PAQUITO D'RIVERA AND QUINTET—Jazz. Center for Inter-American Relations, 680 Park Ave. at 68th St. (249-8950), at 8. $6.

STEVE TINTWEISS / SPACE-LIGHT – Original jazz and new music. Inroads, 152 Mercer St., at 10. $5.

GEORGIA SEA ISLAND SINGERS—Songs from the culture's traditions—work chants, gospel, folk tales, etc. P.S. 41, 116 W. 11th St., at 8. $4.

PAULA TALAYCO/ANN MEYER ROTHSCHILD, guitarists. American Institute of Guitar, 204 W. 55th St. (757-3255), at 8. $2.

JAMAALADEEN TACUMA– first performance of his band Jamaal. Jazz at the Public Theater, 425 Lafayette St. (598-7150), at 11. $7.50.

NATAN BRAND, pianist. Citicorp Market at 6. Free.

CONTEMPORARY ENSEMBLE, Harvey Sollberger, Claire Heldrich directors. Music by Sollberger. Manhattan School of Music, Broadway and 122nd St. (749-2802), at 8. Free.

JULIANA HALL, pianist. Lincoln Center Library at 4. Free.

MARY HAMMANN, violist. Student recital. Mannes College of Music, 157 E. 74th St. (737-0700), at 6. Free.

JEFFREY MOORE, pianist. Graduation recital. Mannes (see above listing for address).

"BIG NICK" NICHOLAS, tenor sax. Jazz at Noon, a jam session. Freddy's, 308 E. 49th St. (888-1633), at 12. $3.

PAUL KAPLAN, singer-songwriter, on guitar and harmonica. Good Coffee House, Brooklyn Society for Ethical Culture, 53 Prospect Park West (768-2972), at 9. $2.50.

BOWNE ST. POTPOURRI—Singers in a musical-theater program. Bowne St. Community Church, 143-11 Roosevelt Ave., Flushing, at 8. $3.

TOM JONES—Westbury Music Fair, Brush Hollow Rd., Westbury, L.I. (516-333-0533), at 8:30. $16.50, $17.50.

MARTIN WULFHORST, violinist. Student recital. Brooklyn College, Gershwin Theater, Flatbush and Nostrand Aves., at 5. Free.

Saturday, May 22

CLEVELAND ORCHESTRA, Lorin Maazel conductor; soprano Hildegard Behrens, mezzo-soprano Dunja Vejzovic, tenor Peter Dvorsky, bass John Paul Bogart; Cleveland Orchestra Chorus. *Requiem* by Verdi. Carnegie Hall at 8. $8-$17.

EMANUEL AND YOKO AX, piano duo. Mozart, Ravel, Rachmaninoff. 92nd St. Y at 8. $8-$12.50.

HANNA ARONI/YEHORAM GAON, Israeli singers. Avery Fisher Hall at 9:30. $10-$17.50.

GREGORY HOPKINS, tenor. Carnegie Recital Hall at 2:30.

LANA WOLKONSKY, pianist. Carnegie Recital Hall at 5:45. $7.50.

CHINESE MUSIC ENSEMBLE OF NEW YORK—Classic and contemporary works on traditional instruments. Merkin Concert Hall at 8. $7.50.

VILLAGE SINGERS, Mark Mangini conductor. Bach, Monteverdi, Purcell. St. Joseph's Church. Sixth Ave. at Washington Place, at 8. $5.

HILDA HARRIS, mezzo-soprano/**ALPHA FLOYD,** soprano/**BENJAMIN MATTHEWS,** baritone/ **LIONEL STUBBLEFIELD,** baritone, with the Chelsea Ensemble and St. Thomas Singers. "A Festival of Music by Black Christian Composers II." Riverside Church, the Drive at 122nd St., at 7. Free.

MESCAL WILSON, *pianist*/**JOHN KNEILING,** cellist. Bach, Beethoven, Brahms, Webern. Faculty recital. Greenwich House Music School, 46 Barrow St. (242-4770), at 8. Free (or donation).

LAURA SIMMS/STEVEN GORN—World myth and music. Alternative Museum, 17 White St. (966-4444), at 8. $5.

DULCINEA TRIO—Voice, flute, piano. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

ANDREW CYRILLE/JIMMY LYONS/JOSEPH JARMAN/DON MOYE—Duos and quartets, in Jazz at the Public Theater, 425 Lafayette St. (598-7150), at 11. $7.50.

MUSIC LIVE—See 5/18.

YOUNG ARTISTS CONCERT—Lincoln Center Library at 2:30. Free.

QUEENS COLLEGE CHORAL SOCIETY/ **QUEENS COLLEGE ORCHESTRA,** Lawrence Eisman conductor; soloists. Mozart's *Requiem,* Beethoven's *Creatures of Prometheus* Overture; Brahms's *Song of Destiny.* Colden Center, Kissena Blvd. and LIE, Flushing (520-7200), at 8. $4-$6.

A MIDSUMMER NIGHT'S FLUTE—Brooklyn Conservatory of Music Flute Choir, pianist Joseph Lambiase. Khatchaturian, Stravinsky, Debussy, et al. 58 Seventh Ave., Brooklyn, at 8. $3.

BROOKLYN COLLEGE STUDENT RECITALS. —At 2: Louis Maffei, string bassist. At 5: pianist Robin Lustig. Gershwin Theater, Flatbush and Nostrand Aves. Free.

WESTCHESTER STRING QUARTET—Premiere season opens tonight. Haydn, Beethoven, Brahms. Hammond Museum Great Hall, North Salem, N.Y. (914-669-5033), at 6. $8. Buffet following, $12 (must reserve).

TOM JONES—At 6:30 and 10:30. See 5/21 for other details.

Sunday, May 23

AMERICAN SYMPHONY ORCHESTRA, Sergiu Comissiona, conductor; violinist Ruben Gonzalez. Wagner's Overture to *Die Meistersinger;* Schuman's Violin Concerto; Tchaikovsky's Symphony No. 4. Carnegie Hall at 3. $6-$11.

VIOLONCELLO SOCIETY ANNIVERSARY PROGRAM—Mstislav Rostropovich conducting a multiple-cello concert. Klengel, Vivaldi-Varga, Bartok-Varga, Popper, Shulman, Bach, Casals, others. 92nd St. Y at 8. $5-$15.

N.Y.C. HOUSING AUTHORITY SYMPHONY ORCHESTRA, Tali Makell conductor; baritone Arthur Thompson, pianist Alison Deane. Alice Tully Hall at 2:30. $10-$25.

HANNA ARONI/YEHORAM GAON, Israeli singers. Avery Fisher Hall at 2:30. $10-$17.50.

ARCOS & VOCES JUVENILES DE CARACAS—Alice Tully Hall at 8. $4 and $6.

ERIK TAWASTJERNA, pianist. Chopin, Beethoven, Sibelius, Englund. Merkin Concert Hall at 8. $7.

SCHUBERT MUSIC SOCIETY, Joseph DelliCarri director; soprano Catherine Wallace, guest artists. Margetson, Handel. Merkin Concert Hall at 3. $6.

DULCINEA TRIO—Voice, flute, piano. Debussy, Ravel, Bizet, others. Carnegie Recital Hall at 5:45.

C. EDWARD HUPTON, pianist. Debussy, Hupton, and Beethoven. Carnegie Recital Hall at 8:30. $5.

ISRAEL PHILHARMONIC, Zubin Mehta conductor; violinist Uri Pianka. Mozart's Violin Concerto No. 4; Mahler's Symphony No. 5. Whitman Hall, Brooklyn College, Flatbush and Nostrand Aves. (434-1900), at 8. Benefit for the College's Center for the Performing Arts. $20-$50.

DUO IMPROMPTU, guitarist and cellist. Cassado, Casals, Falla, Quinton, others. El Museo del Barrio, Fifth Ave. and 104th St. (831-7277). at 2. Free.

JUDY GORMAN-JACOBS, singer-songwriter with guitar. Centerfold, 263 W. 86th St. (866-4454), at 7:45. $3.

JAY CLAYTON QUINTET—Jazz at the Dairy, Central Park, west of the Zoo, off Fifth Ave. and 65th St. (397-3156), at noon. Free.

CHAMBER ART ENSEMBLE—Crusell, Hindemith, Schubert. Vineyard Theater, 309 E. 26th St. (683-0696), at 2. $6.

CON BRIO ENSEMBLE—Weber, Schubert. Queens Museum, NYC Bldg., Flushing Meadow Park, at 2:30. Free with museum admission.

AMICI CANTANTI, Barry Eigen director. French, German, Italian, English music of the 15th and 16th centuries. Donnell Public Library, 20 W. 53rd St., at 2:30. Free.

PANDIT PRAN NATH—Afternoon ragas. 6 Harrison St. (corner of Hudson). At 3. $5.

EDWIN KOWALIK, pianist. Polish composers including Paderewski, Chopin, Rozycki. Benefit for the Fragrance Garden for the Blind. Brooklyn Botanic Garden, 1000 Washington Ave., at 4:30. $10.

RENAISSANCE MUSIC AND DANCE, with Collegium Musicum, College of S.I. Richmondtown Third County Courthouse (351-9414), at 3. $3.

MADELINE BRUSER, pianist. Brooklyn Museum, Eastern Pkwy., at 12:30. Free with museum admission.

BARGEMUSIC CHAMBER PLAYERS—At 4. See 5/20 for details.

TOM JONES—At 7:30. $16.50, $17.50. See 5/21 for other details.

CHURCH AND TEMPLE CONCERTS: Gerald Goodman, troubador and harpist. Borough Park Progressive Synagogue, 1515 46th St., at 3. Free... Richmond Choral Society. Mozart's Mass in c. Christ Church, 76 Franklin Ave., S.I. at 3. Admission not known... Mary Ann Pietro-Hannon, soprano, with pianist David Yurick. Lieder by Strauss, Wolf, Schubert, et al. Christ and St. Stephen's, 120 W. 69th St., at 8. $5... Graham Farrell, organist. Spanish Renaissance and Baroque music, and his own works. St. Patrick's, Fifth Ave. and 50th St., at 4:45. Free... Music for a Great Space. Richard Westenburg conducts choir in Berlioz's *Requiem,* with Vinson Cole, tenor. St. John the Divine, Amsterdam and 112th St., at 4. Free... Danielle Woerner, soprano, with pianist Robert Schwartz and clarinetist Ed Gilmore. Monteverdi, Handel, Paer, Rochberg, et al. St. Michael's, Amsterdam Ave. and 99th St., at 8. $4... St. Peter's, Lexington Ave. and 54th St. At 5: Jazz Vespers, with John Shaw Quintet; free. At 7: Bobby Vince Paunett's Commit to Memory; $5... St. Thomas, Fifth Ave. and 53rd St. At 4: Choir, music by Kelly, Murchie; free. At 5:15: Edward Wallace, organist. Free.

Opera

LA TRAVIATA, by Verdi. Amato Opera, 319 Bowery (228-8200). 5/21, 22, 29, 6/5, 11, 12 at 7:30; 5/30, 6/6, 13 at 2:30. $7.

LA DAFNE, by da Gagliano. Mannes Camerata production of 1608 opera. Christ Church, Park Ave. and 60th St. 5/21, 22 at 8. (737-0700). $5.

LIGHT OPERA OF MANHATTAN—Eastside Playhouse, 334 E. 74th St. (861-2288). Thru 5/30: new production of Johann Strauss's *A Night in Venice.* Wed.-Sat. at 8:30; mats. Wed. at 2, Sat. and Sun. at 4. Wed. and Thurs., $6.50-$11; Fri.-Sun., $7-$12.

MIYAKO, by Lou Rodgers/**THE AUDIENCE,** by Royce Dembo/**MR. LION,** by Linder Chlarson. Golden Fleece Ltd., at Soho Rep, 19 Mercer St. (925-2588). 5/21-23. Fri. Sat. at 8, Sun. at 3 and 8. $6.

BROQUE OPERA CO.—*Jack and the Beanstalk.* 5/20-21 at 8; 5/22 at 4 and 8; 5/23 at 4. Greenwich House, 27 Barrow St. (535-6069). $4, $6.

THE RAKE'S PROGRESS, by Stravinsky, Ruth Bierhoff conductor (in English). Opera Ensemble of New York, at Lillie Blake School Theater, 45 E. 81st St. (288-1485). 5/19, 21 at 8; 5/23 at 3. $8.

PATIENCE, by Gilbert and Sullivan. New production, by Nell Evans. 13th St. Theater, 50 W. 13th St. (675-6677). Mon. and Wed. at 9:30, Sun. at 5. $6.

CAVALLERIA RUSTICANA, by Mascagni, and operatic excerpts. Garden Opera Co., Cami Hall, 165 W. 57th St. (833-3364). 5/19 at 8. $5.

THE MERRY WIVES OF WINDSOR, by Nicolai; Tali Makell conductor. In English, 5/21 at 7:30, 5/23 at 6. In German 5/22 and 24 at 7:30. Henry Street Settlement Production, 466 Grand St. (598-0400). $5.

LA CORTE DE FARAON, Spanish zarzuela by Lleo. Repertorio Espanol, 138 E. 27th St. (889-2850). 5/22 at 8; $8; 5/30 at 3, $7.

Dance

Alvin Ailey American Dance Theater
At City Center

THRU 5/23—$3-$25. 5/18 at 8: *Streams, Spectrum, Concerto in F.* 5/19 at 8: *Landscape, Sonnets, Pigs & Fishes, Revelations.* 5/20 at 8: *Night Creature, Treading, Fontessa and Friends, Memoria.* 5/21 at 8: *Blues Suite, Cry; Rainbow Round My Shoulder; Memoria.* 5/22 at 2: *Streams, Sonnets, Pigs & Fishes, Phases.* 5/22 at 8: *The Lark Ascending, Treading, Still Point, Revelations.* 5/23 at 2: *Night Creature, Cry, The River, Concerto in F.* 5/23 at 7:30: *Landscape, Sonnets, Pigs and Fishes, Memoria.*

American Ballet Theatre
At the Metropolitan Opera House

THRU 6/12—$8-$40. 5/17 at 8: *Les Rendezvous, Wild Boy, Other Dances, Theme and Variations.* 5/18 at 8: (Benefit) *Theme and Variations, Duets, Carmen.* 5/19 at 2: *Airs, La Sonnambula, Fancy Free.* 5/19 at 8: *Theme and Variations, Pillar of Fire, Le Corsaire, Push Comes to Shove.* 5/20 at 8: *La Bayadere, Other Dances, Configurations, Carmen.* 5/21 at 8: *Great Galloping Gottschalk,* pas de deux, *Configurations, La Bayadere.* 5/22 at 2: *Jardin Anime, Flower Festival* pas de deux, *Pillar of Fire, Fancy Free.* 5/22 at 8: *La Sonnambula, Duets,* pas de deux, *Carmen.*

New York City Ballet
At the New York State Theater

THRU 7/4—$3-$25. 5/18 at 8: *Goldberg Variations, Gershwin Concerto.* 5/19 at 8: *Goldberg Variations, Souvenir de Florence.* 5/20 at 8: *Magic Flute, Souvenir de Florence, Four Seasons.* 5/21 at 8: *Tombeau de Couperin, Opus 19/The Dreamer, Gershwin Concerto.* 5/22 at 2: *Goldberg Variations, Gershwin Concerto.* 5/22 at 8: *Tombeau de Couperin, Opus 19/The Dreamer, Gershwin Concerto.* 5/23 at 1: *Irish Fantasy, Ballade, pas de deux, Four Temperaments.* 5/23 at 7: *Tombeau de Couperin, Magic Flute, Four Seasons.*

Dan Wagoner and Dancers
At Pace University Schimmel Center

THRU 5/23—$7 (929-1018). 5/18 at 8; 5/21, 22 at 8; 5/23 at 3:30: *Otjibwa Ango, Spiked Sonata.* 5/19, 20 at 8: *A Play, with Images and Walls; Lila's Garden Ox; Spiked Sonata.*

Other

MARY ANTHONY DANCE THEATRE—25th-anniversary celebration. Marymount Manhattan Theater, 221 E. 71st (674-8191). 5/20-22 at 8, 5/23 at 7:30 (Sat. & Sun. also at 3). $6.

BALLET TODAY COMPANY—Spring Gala Benefit. Fashion Institute of Technology, 227 W. 27th (865-5896). 5/24 at 8. $15-$100.

CABARET ROCK—Rock dances and surreal theater. Westbeth Theatre Center, 151 Bank St. (691-2272). 5/21, 22 at 9. $4.

BETH CACHAT DANCE COMPANY—Program of premieres. Carnegie Recital Hall, 154 W. 57th (788-4752). 5/19 at 8. $7.

DEBORAH CARR THEATRE DANCE ENSEMBLE—Dances choreographed by Doris Humphrey and Charles Weidman. Emanu-El Midtown Y, 344 E. 14th St. (673-2207). 5/22, 23 at 8. $6.

DAVIS CENTER DANCERS—A Celebration of Cultures. City U. Graduate Center Mall, 33 W. 42nd (790-4331). 5/20 at 12:30. Free.

DOUGLAS DUNN & DANCERS—Premiere of *Game Tree.* Danspace, St. Mark's Church, Second Ave. and 10th St. (674-8112). 5/20-22, 27-29 at 8:30. $5 suggested contribution.

CHOREOGRAPHERS SHOWCASE—Anne Teresa de Keersmaeker, Betsy Kagan, and new choreographers. Bessie Schönberg Theater, 219 W. 19th St. (924-0077). 5/18, 25 at 8. $5.

KAZUKO HIRABAYASHI DANCE THEATRE, a program of four dances. 330 Broome St. (966-6414). 5/19-22 at 8. 5/17 at 8. $5.

KOREAN COURT DANCE AND MUSIC—Rituals of the Korean court, plus folk dance. The Asia Society, 725 Park Ave. (288-6400, ext. 286). 5/21-24 at 8. $20.

JOAN MILLER'S DANCE PLAYERS—Anniversary gala benefit. Martin Luther King Jr. High School, 122 Amsterdam Ave. (568-8854). 5/23 at 3. $3-$100.

YASUKO NAGAMINE—Her new dance, *Musume Dojoji* (flamenco/Kabuki). Avery Fisher Hall. 5/21 at 8. $10-$30.

NATIONAL DANCE INSTITUTE—Jacques D'Amboise's benefit program featuring 800 schoolchildren. Felt Forum, Madison Square Garden (724-8545). 5/24 at 8. $10-$250.

LARRY RICHARDSON AND DANCE COMPANY—*Mixed Bag* (premiere), other works. Programs vary. Dance Gallery, 242 E. 14th St. (685-5972). 5/20-22 at 8; 5/23 at 3. $6.

KELLY ROTH & DANCERS, Stravinsky's *Symphony of Psalms.* Mormon Visitors Center, 2 Lincoln Square, 65th and Broadway. 5/20, 21 at 8. $3 suggested contribution.

ELISABETH SCHWARTZ PRESENTS—Pierre Deloche Plays and Dances. National Ukranian Home, 140 2nd Ave. (732-7832). 5/19-21 at 9. $4.

PAUL SANASARDO DANCE COMPANY—Three premiere works. City Center (246-8989). 5/19 at 6:45, 5/20-22 at 8 (Sat. mat. at 2). $10.

OTHER EVENTS

Happenings

SEA DAY—5/22, noon to dusk, at Fulton Ferry Landing, south of Brooklyn Bridge on the Brooklyn side. In addition to music by Pete Seeger, Tom Chapin, and the Sloop Singers, there'll be boats for visiting and brief tours, a waterworks display at 3, nautical crafts, and plenty of seagoing talk and stories.

FAIRS, FESTIVALS, and so on, dot town and countryside this week. Consider: A Medieval Marketplace in the garden of the Church of the Holy Trinity, 316 E. 88th St., 5/22, 10-4. Mimes, madrigals, brass rubbings, herbs, toys, books, a barbecue, foods—and more... An outdoor flower and plant sale in midtown: 5/22, 9 a.m.-8, on Broadway from 72nd to 78th Sts. 10,000 plants including strawberry begonias, asparagus ferns, norfolk pines, will be kept company by crafts and foods for sale, too, and with live entertainment to have fun by... Two borough happenings have an Ital-flavor: Staten Island's own San Gennaro Festival kicks off 5/20, and goes on until 5/31, benefitting the Children's Aid Society. In South Beach, beneath the Verrazano Narrows Bridge. Games, music, food, rides, and fun. Weekdays 6-11, weekends 1-11... Belmont, the "Little Italy" of the Bronx, goes Italian 5/22, with an all-day outdoor festa Italiana, Arthur Ave. and E. 187th St. Foods, rides, a parade, pasta eating contest, folk dancing, and music, music, music... More serious: CUNY Graduate Center's Mall holds a Spring College and Career Information Fair 5/20, noon-2. 33 W. 42nd St. CUNY campus representatives will be on hand to help with questions; and to liven things up, the Davis Center Dancers will offer "A Celebration of Cultures." All free... Fair-in-the-Square, in the Village's Sheridan Square 5/22, 11-6, will have a flea market, family activities, book sale, arts and crafts, foods—a fundraiser for a viewing garden to be built... "Spring Thing" is a block party in Brooklyn Heights, hosted by the Montessori School, at Henry and Montague Sts., 5/22, 10-5. Rummage sale, games, crafts, baked goods, music, prizes, more... 5/22-23 at Old Westbury Gardens on L.I., a festival in an English-garden mood features pipers, the Gordon Highlanders Band, Morris dancers, an English tea tent, maypole dancers, and a cricket match at 11 a.m. each day. Admission to grounds: $3 adults, $1 children 6-12.

RINGLING BROS. AND BARNUM & BAILEY CIRCUS—Charly Baumann is in charge of the wild beasts; also, the King Charles Troupe playing basketball on unicycles, daredevil Elvin Bale, "the Mighty Michu," the Silagis and the Oblocki (gymnasts), new ringmaster Dinny McGuire, and lots more. And a first-act closer called "How the West Was Fun." Madison Square Garden (564-4400), thru 5/31. Times vary, so better check the Garden or the newspaper. $5.50-$9.50; less for children under 12 at some performances.

OTHER PEOPLE'S HOUSES—Six homes in the beautiful old Riverdale enclave of the Bronx will invite us in on 5/18, 12:15-4:15. This spring's arthritis-foundation-sponsored tour includes a white colonial, a fieldstone former carriage house, a modernized 1935 Tudor, and three others. $14, with bus transportation from midtown $3 extra. Information: 677-5790; Nat Fowler.

THE ABIGAIL ADAMS SMITH MUSEUM, 421 E. 61st St., is one of the few 18th-century buildings on Manhattan, and we can pay a rare visit on 5/20, to see staged readings from Early American plays. Performance at 7, house and gardens open 5-7. $5 (838-6878).

MY LIFETIME IN THE THEATRE, a new musical with Ben Vereen, Marilyn Michaels, and others, and guest appearances by Lou Jacobi and Mike Burstyn, is a one-time event 5/23 at 1. It all honors Yiddish theater star Pesach Burstein (Mike's father) on his 65th year as an actor. It's at Town Hall, 123 W. 43rd St. (840-2824). $12.50-$25.

LIGHTHOUSE SPRING ARTS FESTIVAL—At the Auditorium, 111 E. 59th St. (355-2200). 5/17, noon-5; 5/18-20, noon-6; 5/21, noon-7:30, 5/22, 1-4:30. Exhibitions of crafts, photography, needlepoint, sculpture, much more. Also fashion showcases, dance, music, martial-arts shows, writers in performance. Performers are the blind and visually impaired students in the Lighthouse's program, and it's all free. Drop in almost any time and have a good time.

FINE PRINTINGS: Over 24 private presses will show recent books at an exhibition and book fair, "Fine Printers and Their Work," 5/22, 1-6, in Butler Library up at Columbia. $2.50. A great chance to meet and talk with the exhibitors... The fine Oriental art of calligraphy will be demonstrated by Mme. Nanae Momiyama, who will also talk about the skills, at Bloomingdale's, New York, the Opium Parfum counter in the cosmetics department. She'll be there 5/17 and 18, noon-2; 5/20, noon-2, 5-7; 5/21, noon-2.

ENCORE—The Golden Jubilee show at Radio City Music Hall. Gershwin, Berlin, Bacharach, and the Beatles. Updated production numbers, like "Bolero," among the 17 acts of dance, music, comedy. Music Hall, Sixth Ave. and 50th St. (757-3100). $14.75, $17.75. Mon. and Tues., at 11 and 2:30; Wed.-Sun. at 2:30 and 8. No Thurs. performances.

NEW YORK EXPERIENCE—Multi-screen spectacle of New York's past and present. Shown on the hour, Mon.-Thurs. 11 a.m.-7; Fri. and Sat. 11-8; Sun. noon-8. McGraw-Hill Bldg., Sixth Ave. near 48th St. (869-0345). $3.90; children, $2.

Tours

BROOKLYN BRIDGE/FULTON FERRY—5/23 at 2, meet on Manhattan side on pedestrian walk of bridge. Trekking New York (786-1411). $4.

ADVENTURE ON A SHOESTRING—5/22 at 10:30: walking tour of Broadway theater district. Meet at SW corner of 51st St. and Broadway. 5/23 at 2: walking tour of Murray Hill area. Meet at NE corner of 34th St. and Madison Ave. 5/24 at 6:30: sunset stroll across Brooklyn Bridge and along Brooklyn Heights Esplanade. Meet in front of Municipal Building, corner of Chambers and Centre St. Call 265-2663 for info. All tours $4.50.

HISTORIC NEW YORK—"Where It All Began." 5/23 at 2; meet SW corner of Rector St. and Trinity Place. Canceled if rain. A New York Walkabout (582-3460, weekdays 9-5). $4.

CHELSEA—Museum of the City of New York tour (534-1672). 5/23 at 1:30. Meet at Chelsea Hotel, 222 W. 23rd St. Rain or shine. $5.

CENTRAL PARK TOUR—The Central Park Zoo. 5/23 at 2. Meet at the Dairy, 65th St. between the Zoo and the Carousel. Free.

RURAL BROOKLYN—A tour of its older points, including Wyckoff-Bennett farmhouse, Gravesend Reformed Church, and Flatbush Dutch Reformed Church. With Brooklyn Museum (638-5000). 5/23 from 12:30 to 5. Meet at parking lot behind museum. $11. Reservations necessary.

GREENWOOD CEMETERY—Walking tour by Prospect Park Environmental Center. (636-1900). 5/22 at 1. Meet at cemetery entrance, Fifth Ave. at 25th St., Brooklyn. $1 adults; 50¢ children.

GREENWICH VILLAGE—"Paris in New York." 5/18 at 10 a.m., 5/22 at 1. Meet in front of Washington Square Arch. Small Journeys (533-6342). $5.

GREENWICH VILLAGE—Free tour on 5/21. Meet at Sloane House Y, 356 W. 34th St. (760-5885).

GREENWICH VILLAGE—History walk with Joyce Gold (242-5762). 5/23 at 12. Meet at Washington Square Park Arch. $5.

CANYONS OF STONE, CLIFFS OF GLASS—Tour the financial district with Municipal Art Society (935-3969). 5/22 and 5/23, at 2. Meet at Old Custom House, Bowling Green. $5. Canceled if rain.

CHELSEA—Architecture and history, with Expectations, of Oyster Bay, L.I. (516-922-4285, evenings). Includes Fashion Institute, an art gallery, an Art Deco Diner. 5/22 at 2, meet at Chelsea Hotel, 222 W. 23rd St. $6. Please reserve.

QUEENS—A bus tour with Planners New York (734-1366). 5/23 at 1. Meet at Hunter College, 695 Park Ave., between 68th and 69th Sts. $10.

WOODLAWN CEMETERY—Walking tour with Bronx Historical Society. 5/23 at 2. Meet at Main gate of Woodlawn Cemetery, Jerome and Bainbridge Ave. $2.

REGULARLY SCHEDULED TOURS—Greenwich Village. Every day at 11 and 2, by reservation only (226-1426). $5... Ellis Island. Ferries go from Battery Park, at 9:30, 11:45, 2, 4:15 every day; $1.50; children to 11, 50 cents; includes tour (269-5755)... Downtown Walk, from 127 John St., Mon-Fri. at 10; $10... Gracie Mansion, our mayor's official home since 1942. By appt.; phone 566-4075... Grand Central Terminal, with Municipal Art Society. Wed. at 12:30, meet at Chemical Bank below Kodak sign. Free... Daily walks in Upper East Side Historic District, with Iris Gould's Landmark Tours (348-0140). Group size limited. $6... Lincoln Center. Daily 1-hour tours, 10-5; every half hour in morning, hourly in afternoon (877-1800, ext. 512). From tour desk, concourse level. $4.25, students/seniors $3.75, children $2.75... Snug Harbor Cultural Center, Richmond Terrace and Snug Harbor Rd., S.I. (448-2500). Sun. at 2 from Administration Bldg. Visits to National Landmark buildings. $2, children $1... Garden tours at Wave Hill, Independence Ave. and 252nd St., Bronx (549-2055). Every Sun. at 2:15; meet at the greenhouse. Weekend gate adm.: $2, seniors $1, under 14 free. Tour, free... The Wetland trails, at Alley Pond Environmental Center, 228-06 Northern Blvd., Queens (229-4000). You can see pheasant, geese, spring flowers, along this tidal estuary. Sun. at 1; meet at the gate; $1.

Sports

BASEBALL—N.Y. Mets: Shea Stadium, Flushing (672-3000), $2-$7. 5/17-19 at 7:35, vs. Cincinnati... **N.Y. Yankees,** at Yankee Stadium (293-4300), Bronx. $1.50-$8.50. 5/21, 5/22 at 8, 5/23 at 2, vs. Minnesota.

SOCCER—Cosmos, at Giants Stadium, Meadowlands, E. Rutherford, N.J. $7, $12. Ticket info: 265-8600. 5/23 at 2:30, vs. Ft. Lauderdale

BOXING—All-Star Boxing at Madison Square Garden (564-4400). 5/21 at 7:30. $10 and $15.

GOLF—Chrysler-Plymouth Tournament at Wykagyl Country Club, New Rochelle (914-235-6051). 5/17-23. $5.

SQUASH—Inaugural World Series at Yale Club (697-9285). 5/20-23; call for times and players. $15-$25.

RACING—The thoroughbreds are at Aqueduct thru May 17. Daily except Tues. Post time, 1 p.m. $2. Belmont opens 5/19 (641-4700). Daily except Tues. Post time, 1 p.m. $2. Trotting races, at Roosevelt Raceway, Westbury, L.I. (212-895-1246). Thru 6/16, nightly except Sun. First race, 8 p.m. $2.25, $3.25.

Children

Note: For information on more children's activities and continuing shows, see last week's issue.

FESTIVAL OF FLYING—Bronx Children's Zoo, Fordham Rd. (367-1010). 5/22 and 23 during zoo hours. Free with admission price.

JEWISH HERITAGE THEATRE FOR CHILDREN—"Legends Three," at Samuel Field YM-YWHA, Little Neck (225-6750). 5/23 at 2. $2.50.

ACTING BY CHILDREN—"Get it Together," a musical. West Side Y Little Theater, 5 W. 63rd St. (307-0009). 5/22 at 1:30 and 2:30. $2.50.

BROOKLYN TOUR—A walking tour for children 8 years and up and parents, with the Staten Island Museum. To Prospect Park, Brooklyn Botanic Garden, and other landmarks. 5/23 at 1. Meet under the Memorial Arch, Grand Army Plaza. Reservations necessary; call 273-2060. 50¢.

TRINITY SCHOOL—Auditorium, 91st and Columbus (864-7219). A friendly monster film. 5/22 at 12:30 and 3. $2.

MOTHER GOOSE MAGIC SHOW—Michael Taubenslag Productions, at Jan Hus Playhouse, 351 E. 74th St. (772-9180). Sun. at 1:30. $3.

RING AROUND A RAINBOW—Shadow Box Theatre, with shadow, hand, and rod puppetry, music and dance. P.S. 146, 421 E. 106th St. (724-0677). 5/20, 25, 28, 6/2 at 10:30 a.m. 5/21, 26, 27, 6/1 at 10:30 and 1:15. $2.50.

RAINBOW ROAD DANCERS, five modern and theatre-dance pieces, from Zuni Indian to comedy. Vital Arts Center, 78 Fifth Ave. (no phone reservations). 5/22 at 3; 5/23 at 2 and 4. $4.

MAYPOLES AND FLOWERS—For 4- and 5-year-olds, a day of stories, nature walk, songs, and making paper flowers. Alley Pond Environmental Center, 228-06 Northern Blvd., Douglaston, Queens. 5/19, 1-3. $3.

A BUNCH OF OUT-OF-WORK ACTORS MAKING FOOLS OF THEMSELVES—By Teenage Mime/Theatre Experience. Studio R, 134 W. 28th St. (675-0006). Sat. & Sun. at 1. Thru May. $3; adults $4.

CIRCUS CAPERS, by Alice May's Puppets, with Twee-Dee, the clown. Origami Center, 31 Union Square West (255-0469). Thru 5/23: Sun. at 2. $2.

RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $10 and under***
(M)	**Moderate—Mostly $10-$25**
(E)	**Expensive—Mostly $25 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress Opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for a meal per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: cream of broccoli soup, crisp shrimp nuggets with orange plum sauce, roast duckling with bananas and lime. Res nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

CAPSOUTO FRERES—451 Washington St., 966-4900. Casual. French. Spcls: grilled fish, calves liver with mustard sauce, sautéed shrimp & scallop on linguine. Open Tues.-Sun. 11:30 a.m.-2 a.m., Mon. from 6. Bar til 4 a.m. Br Sat.-Sun. 11:30-5:30. **(M)** AE.

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. Open Mon.-Fri. 11:45-9. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. French nouvelle cuisine. Spcls: loin of lamb with tarragon sauce, baby pheasant with poached figs and chestnut mousseline, feuilleté of veal kidneys in pommery mustard sauce. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 2 a.m. Br Sun. noon-3:30. Complete D Sun.-Thurs. Ent. **(M-E)** AE, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30-10:30, Sat.-Sun.from 7:30. L Mon.-Sat. 11:30-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-10:30, Fri.-Sat. from 6. **(M)** AE, CB, DC, MC, V.

GROTTA AZZURRA—387 Broome St., 925-8775. Casual. Italian. Spcls: homemade pasta, Italian seafood. Open Tues.-Sun. noon-midnight. Closed Mon. **(M)** No Credit Cards.

MARKET DINING ROOMS AND BAR—World Trade Center Concourse, 938-1155. Dress opt. American. Spcls. of the day incl. steaks, lamb, liver grilled over charcoal. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

OH-HO-SO—395 W. Broadway, at Spring St., 966-6110. Dress opt. Chinese. Spcls: honey shrimp bowls in the nest, yam yam duckling. Res. nec. Open daily noon-1 a.m. **(M)** AE.

RAOUL'S—180 Prince St., 966-3518. Dress opt. Provençal French. Spcls: steak au poivre, escargots Polignac, rognons de veau à la moutarde. Res. nec. D only 6:30-12:30 daily. **(M-E)** AE, MC.

RUGGERO—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. **(M)** AE, MC, V.

SOHO CHARCUTERIE—195 Spring St., 226-3545. Casual. French-American. Spcls: pot-au-feu, grilled fish with mesquite wood. Res. sug. L Tues.-Sat. noon-3:30. D Tues.-Sat. 6-10:30. Br Sun. 11-4:30. Closed Mon. **(M-E)** AE, DC, MC, V.

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri. to 1, Sat. 1-1, Sun. 1-11. Dancing/cabaret nightly. Private room for banquets. Valet parking for D. **(M)** AE, CB, DC, MC, V.

TEMPLE GARDEN—16 Pell St., 233-5544. Dress opt. Mandarin-Szechuan. Res. nec. L Mon.-Fri. 11:30-3. D Sun.-Fri. 3-midnight, Sat. to 1. Chinese pastry Sat.-Sun. 10:30-3. Complete L & D. **(I-M)** AE, CB, DC, MC, V.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American-International. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res nec. **(E). Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res nec. **(E). Hors d'Oeuvrerie & City Lights Bar:** Dress opt. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** AE, CB, DC, MC, V.

WINGS—76 Wooster St., 966-1300. Casual. Nouvelle-American. Spcls: filet mignon in red wine sauce with marrow, braised boneless duck with glazed autumnal fruits, bass steamed in seaweed with oysters. Res. sug. D nightly 6-2 a.m. Br Sun. noon-3:30. Pianist eves. **(M)** AE.

Greenwich Village

BEEFSTEAK CHARLIE'S—12th St. & Fifth Ave., 675-4720. Casual. Pub. Spcls: steak, old fashioned barbecued ribs, incl. shrimp & salad bar, beer, wine or sangria. L Mon.-Fri. 11:30-4. D Mon.-Thurs. 4:30-11, Fri. to 1, Sat. 1-1, Sun. 1-11. Child's D. **(I-M)** AE, DC, MC, V.

CAFE ESPANOL—172 Bleecker St., 475-9230. Casual. Spanish-Mexican. Spcls: mariscadas with egg sauce, veal Cafe Espanol, paella. Res. sug. L daily noon-4. D Mon.-Thurs. 4-midnight, Fri.-Sun. to 1 a.m. **(M)** AE, DC, MC, V.

CHRISTY'S SKYLITE GARDENS—64 W. 11th St., 673-5720. Casual. Continental. Spcl: fritto misto. Open Mon.-Thurs. 11:30-11, Fri.-Sat. to midnight, Sun. 5-10. Br Sun. 11:30-3. **(M)** AE, DC, MC, V.

THE COACH HOUSE—110 Waverly Pl., 777-0303. Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tues.-Sat. 5:30-10:30, Sun. 4:30-10. Closed Mon. **(M-E)** AE, CB, DC, MC, V.

DA SILVANO—260 Sixth Ave., 982-0090. Casual. Florentine. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11:30, Sun. 5-11. **(E)** No Credit Cards.

EL CHARRO—4 Charles St., 242-9547. Casual. Spanish-Mexican. Res. sug. Open Mon.-Sat. 11:30 a.m.-midnight, Fri.-Sat. to 1 a.m., Sun. 1-midnight. Free 2-hr. parking. Also **El Charro Espanol—58 E. 34th St.,** 689-1019. **(I-M)** AE, DC, MC, V.

GARVIN'S—19 Waverly Pl., 473-5261. Casual. American-Continental. Spcls: medaillons de boeuf à la Scandinave, entrecôte Veneziana, roast duckling with blueberry brandy sauce. Res. sug. L Mon.-Sat. 11:30-5. D Mon.-Thurs. 5:30-midnight, Fri.-Sat. to 1 a.m., Sun. 5-midnight. Br Sun. 11-4. Jazz nightly from 10. **(M)** AE, CB, DC, MC, V.

GOTTLIEB'S—343 Bleecker St., at W. 10th St., 929-7800. Casual. Pub. International. Spcls: whole fish, gaucho steak, fresh vegetables oriental style. L Mon.-Fri. noon-4. D daily 4-12:30. Br Sat.-Sun. noon-4. **(I)** AE, MC, V.

GRANADOS—125 MacDougal St., 673-5576. Casual. Castilian-Spanish. Spcls: mariscada, paella, crabmeat in green sauce. Res. sug. D Sun., Tues.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Closed Mon. **(M)** AE, CB, DC, MC, V.

HORN OF PLENTY—91 Charles St., 242-0636. Casual. Continental-Southern. Spcls: stuffed pork chops, barbecued spare ribs, prime rib of beef. Res. sug. D Mon.-Thurs. 6-11:45, Fri.-Sat. to 1 a.m., Sun. 5-11. Ent. nightly. Private parties. **(M)** AE, CB, DC, MC, V.

KING LEE PALACE—33 Greenwich Ave., 989-9060. Casual. Hunan-Mandarin. Spcls: ocean flavor prawns, veal hunan style, sesame chicken. Res. nec. L daily noon-3:30. D Sun.-Thurs. 3:30-midnight, Fri.-Sat. to 2 a.m. **(M)** AE, CB, DC, MC, V.

LA FROMAGERIE—63 Carmine St., at Seventh Ave. S., 242-7755. Casual. International. Spcls: cheese soufflé, shrimp roquefort with mustard fruits, oysters with caviar and champagne sauce, veal with chanterelle mushrooms. Res. sug. L Tues.-Fri. noon-3. D Tues.-Sun. 6-11:30. Br Sun. noon-4. Closed Mon. **(M-E)** AE, MC, V.

LA GAULOISE—502 Sixth Ave., at 13th St., 691-1363. Dress opt. French. Spcls. of the day. Res. nec. L Mon.-Fri. noon-3. D and after theater S daily 5:45-11:30. Br Sat. & Sun. noon-4. **(M)** AE, DC, MC, V.

LA TULIPE—104 W. 13th St., 691-8860. Casual. French. Spcls: papillote de red snapper aux légumes fondants, langue Valenciennoise. Res. nec. D only Tues.-Sun. 6:30-10. Closed Mon. **(E)** AE, DC, MC, V.

MITALI—334 E. 6th St., 533-2508. Casual. Northern Indian. Spcls: murgh tikka muslam, lamb du-piag, chicken tandoori. Res. sug. L Fri.-Sun. 11-3:30. D daily 4:30-midnight. Private parties. Complete D. **(I)** AE, MC, V.

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. **(I-M)** AE, DC, V.

TEXARKANA—64 W. 10th St., 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6-midnight. S Tues.-Sat. midnight-4 a.m. Private parties. **(M)** AE.

TRATTORIA DA ALFREDO—90 Bank St., 929-4400. Casual. Northern Italian. Spcls: cacciucco, stronzata of mixed veg. with green sauce. Res. nec. L Mon., Wed.-Sat. noon-2. D Mon., Wed.-Sat. 6-10:15, Sun. 5-9:15. Closed Tues. **(M)** No Credit Cards.

UKRAINIAN RESTAURANT & CATERERS—140 Second Ave., bet. 8th & 9th Sts., 533-6765. Casual. Eastern European home cooking. Spcls: stuffed cabbage, kasha with beef chunks, borscht. Open Sun.-Thurs. noon-11, Fri.-Sat. to midnight. **(M)** No Credit Cards.

VILLAGE GREEN—531 Hudson St., bet. W. 10th & Charles Sts., 255-1650. Dress opt. French. Res. sug. D Mon.-Sat. 5:30-midnight, Sun. 5-10. Br Sun. noon-3. Pianist nightly. Private parties. **(M-E)** AE, MC, V.

YE WAVERLY INN—16 Bank St., 929-4377. Casual. Regional American. Spcls: indiv. chicken pot pie, stuffed roast duckling, southern fried chicken. Res. sug. L Mon.-Fri. 11:45-2. D Mon.-Thurs. 5:15-10, Fri.-Sat. to 11, Sun. 4:30-9. Br. Sun. noon-3:30. **(M)** AE, DC, MC, V.

14th-42nd Streets, East Side

APPLAUSE—360 Lexington Ave., at 40th St., 687-7267. *Cabaret-style shows, singing waiters and* waitresses. Casual. American-Continental. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Complimentary hors d'oeuvres Mon.-Fri. cocktail hour. Closed Sun. **(I-M)** AE, DC, MC, V.

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: veal chop Salvatore, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.-Fri. noon-5. D daily 5-11. Br Sun. noon-5. Ent. nightly. **(M)** AE, CB, DC, MC, V.

BLOOMSBURY—540 Third Ave., at 36th St., 689-8046. Casual. American. Spcls: baby back-ribs, chicken & ribs, hamburgers. L Mon.-Fri. noon-4. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. noon-4. **(M)** AE, MC, V.

RESTAURANT DIRECTORY

BUCHBINDER'S—375 Third Ave., at 27th St., 683-6500. Casual. Continental. Spcls: Nora's East Hampton clam chowder, rosemary chicken, fresh fish daily. Res. sug. Open daily noon-2 a.m. Br Sat.-Sun. noon-3, chamber music. **(M)** AE, MC, V.

CRYSTAL FOUNTAIN—Grand Hyatt Hotel, Park Ave., at 42nd St., (Grand Central), 850-5998. Casual. Continental. Res. sug. Open 6:30 a.m.-midnight daily. Ent. daily. **(M)** AE, CB, DC, MC, V.

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican-Spanish. Spcls: chicken Parador, shrimp Malaguena. D only Mon.-Sat. 5-11. Closed Sun. **(I)** No Credit Cards.

THE FISHERMEN'S NET—493 Third Ave., at 33rd St., 532-1683. Casual. Seafood. Spcls: lobster bisque, lemon sole Florentine, soft shell crabs. Res. sug. L Mon.-Sat. 11-3. D Mon.-Sat. 3-11, Sun. noon-11. Early-bird D 3-6. **(M)** AE, CB, DC, MC, V.

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/685-8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5-10:30, Sat. 4-11. Private parties for 25. Closed Sun. **(M)** AE, CB, DC, MC, V.

GRAMERCY PARK HOTEL—2 Lexington Ave., at 21st St., 475-4320. Casual. Continental. Spcls: sliced fillet of beef périgourdine, poached fillet of sole bonne femme. Res. sug. L daily 11:45-3. D daily 5:15-9. S daily 9-10:30. Complete L & D. Pianist in cocktail lounge Mon.-Fri. 8:30-12:30. Banquets for 25-175. **(M)** AE, CB, DC, MC, V.

HAKUBAI—66 Park Ave., at 38th St., 686-3770. Casual. Japanese. Spcls: sushi, tempura, sukiyaki. Res. sug. L daily noon-2. D daily 6-10. Complete L & D. **(M)** AE, CB, DC, MC, V.

HARLEY STREET—547 Second Ave., at 30th St., 685-9659. Casual. Continental. Spcls: veal porterhouse, English lamb steak, seafood stuffed sole. Res. sug. L Mon.-Fri. noon-4. D daily 5-midnight. Champagne Br Sat.-Sun. noon-4. Private parties. Reduced rate parking for D. Pianist Thurs.-Sat. eves. & Br. **(M)** AE, DC, MC, V.

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: brook trout, paella, gravlax, tuna tartar, seafood fettuccine. Res. nec. Open daily 11 a.m.-1 a.m. **(M)** AE.

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, pissaladière, jambonnet à la Niçoise. Res. nec. L Mon.-Fri. noon-2:30. D daily 6-11. **(M)** AE, MC, V.

LA COUPOLE—2 Park Ave., at 32nd St., 696-0100. Casual. French brasserie. Spcls: cassoulet, choucroute, pot-au-feu, steak au poivre. L Mon.-Fri. noon-4. D daily 6-2 a.m. **(M)** AE, CB, DC, MC, V.

LA PETITE AUBERGE—116 Lexington Ave., at 28th St., 689-5003. Casual. Provençal dishes in recreation of French inn. Spcl: pigeon aux chanterelles. Res. sug. L Mon.-Fri. noon-3. D daily 5-11. Private party room. **(M)** AE.

LA TOJA—519 Second Ave., at 29th St., 889-1909. Dress opt. Spanish. Spcls: paella à la Valenciana, chicken à la Toja. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-midnight, Fri. to 1, Sat. 2-1, Sun. 2-midnight. **(M)** AE, CB, DC, MC, V.

OLE—434 Second Ave., bet. 24th & 25th Sts., 725-1953. Casual. Spanish. Spcl: mariscada. L Mon.-Fri. 11:30-3. D Sun.-Thurs. 4-11, Fri.-Sat. to midnight. Guitarist Wed.-Sun. Reduced-rate parking in bldg. **(I-M)** AE, MC, V.

ORCHID—81 Lexington Ave., at 26th St., 889-0960. American-Continental. Spcls: salads, fettuccine, fresh fish, spareribs. Open Sun.-Fri. noon-11:30, Sat. to 12:30. Br Sat. & Sun. noon-4. Bar open to 1 a.m. Live jazz Sat. **(I-M)** AE, DC, MC, V.

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American-seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.-Fri. 11:30-9:30. Closed Sat. & Sun. **(M)** AE, CB, DC, MC, V.

PETE'S TAVERN—129 E. 18th St., at Irving Pl., 473-7676. Casual. Italian-Continental. Spcls: steak, shrimp. Res. sug. L Mon.-Fri. noon-3. D Sun.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. noon-5. Bar 8 a.m.-3 a.m. **(I-M)** AE, CB, DC, MC, V.

RUSSELL'S—Park Ave. & 37th St., in the Sheraton Hotel., 685-7676. Dress opt. American-Continental. Spcls: chicken Jack Daniels, veal scaloppine, roast prime ribs. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-10:30. Br Sat.-Sun. noon-3. Pianist Mon.-Fri. evenings & Br. **(M)** AE, CB, DC, MC, V.

SALTA IN BOCCA—179 Madison Ave., bet. 33rd & 34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.-Fri. noon-3, Sat. to 4. D Mon.-Thurs. 4-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

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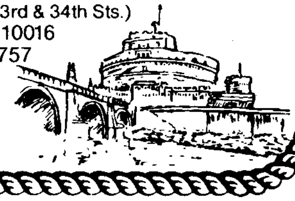

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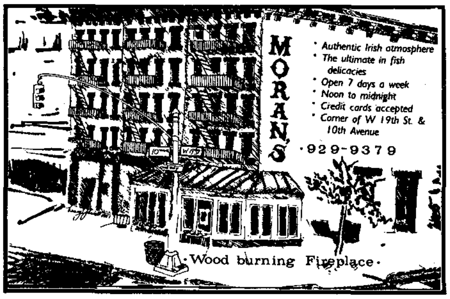

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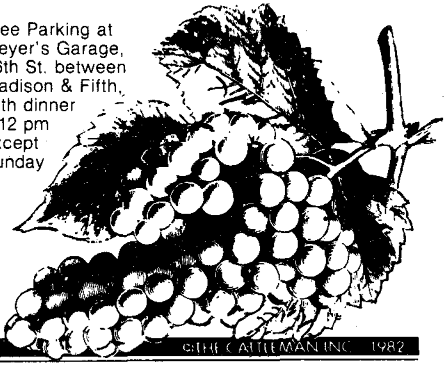
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RESTAURANT DIRECTORY

SHALIMAR—39 E. 29th St., 889-1977/684-8327. Casual. Indian-Pakistani. Spcls: chicken tandoori, chicken karahai kebab, fish masala. Res. sug. Open daily noon-midnight. Complete L & D. **(M)** AE, CB, DC, MC, V.

TRUMPET'S—Grand Hyatt Hotel, Park Ave., 42nd St., (Grand Central). 850-5999. Jacket required. Nouvelle-Continental. Spcls: medallions of veal, fillets of beef, Dover sole. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-11. Pianist Mon.-Sat. eves. Closed Sun. **(M)** AE, CB, DC, MC, V.

TUESDAY'S—190 Third Ave., at 17th St., 533-7900. Casual. American. Spcls: steak, hamburger, salad. Open daily 11:30-2 a.m. Spec. Br. Sat.-Sun. noon-4 (unlimited champagne). **Also Tuesday's West—** 246 Columbus Ave., bet. 71st & 72nd Sts., (877-3900). **(I)** AE, MC, V.

YOUNG BIN KWAN—10 E. 38th St., 683-9031. Casual. Korean-Japanese. Spcls: poolgoki, kalbikooi, sashimi. Res. sug. Open daily noon-11 p.m. Pianist Mon.-Fri. eves. Private parties 20-200. **(I-M)** AE, CB, DC, MC, V.

Z RESTAURANT—117 E. 15th St., 254-0960. Casual. Greek. Spcls: moussaka, fried squid, exochiko. L Tues.-Fri. 11:30-3. D Tues.-Fri. 5-11, Sat. 1-11:30, Sun. 1-10:30. Closed Mon. **(I)** AE.

14th-42nd Streets, West Side

BEEFSTEAK CHARLIE'S—33rd St. & 7th Ave., 594-5401. Casual. American. Spcls: steak, barbecued baby-back ribs, incl. shrimp & salad bar, beer, wine or sangria with dinner. L Mon.-Sat. from 11:30. D daily from 4 p.m. **(I-M)** AE, DC, MC, V.

CHEERS—120 W. 41st St., 840-8810. Casual. American-Continental. Spcls: Horn of Plenty D with sliced steak, scampi, chicken, baby-back ribs. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4:30-9. Parking from 5:30. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

DINO & HENRY'S—132 W. 32nd St., 695-7995. Dress opt. Italian-Continental. Spcl: veal Sorrentino. Res. sug. L Mon.-Sat. 11:45-3:30. D Mon.-Sat. 3:30-9. Complete L & D. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

FACTOR'S FIND CAFE—470 W. 23rd St., 691-1708. Casual. American-Continental. Vintage wine by the glass. Open Sun.-Thurs. 11 a.m.-3 a.m., Fri.-Sat. to 6 a.m. Cocktails 4-7 p.m. Br Sat.-Sun. 11-4. **(M)** AE, MC, V.

KASPAR'S—250 W. 27th St., 989-3804. Casual. Continental. Spcls: fettuccine carbonara, steak au poivre, grilled marinated Thai-style chicken. Res. sug. Open Mon.-Sat. noon-midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

KEENS—72 W. 36th St., 947-3636. Casual. English-French. Spcls: mutton chop, London mixed grill, oysters with leek mousse, Cambridge burnt cream. Res. nec. B Mon.-Fri. 8-11. L Mon.-Fri. noon-3. D daily 5-midnight. **(M)** AE, CB, DC, MC, V.

MORAN'S CHELSEA SEAFOOD—146 Tenth Ave., 989-9225. Dress opt. Irish-Seafood. Spcls: Connemara stuffed sole, salmon in Galway dill sauce, lobster, seafood salad. Res. sug. Open daily noon-midnight. **(M)** AE, MC, V.

NEW HANKOW—132 W. 34th St., 695-4972. Casual. Cantonese. Spcls: baked Cantonese shrimp, treasure steak, baked chicken with ginger & scallion. L daily 11-4:30. D daily 4:30-10:30. Complete L & D. Spec. gourmet & family Ds. **(I)** AE, DC, MC, V.

NEW YORK STATLER—Seventh Ave. & 33rd St., 736-5000. **Haymarket Restaurant and Fireplace Lounge:** Turn-of-century dining room. Casual. B from 7 a.m. L from 11:30. D 5:30-10. **(M). Penn Bar:** L cocktails until 2. Sun. noon-2 a.m. beverages only. **(I-M). Lobby Bar** B 6:30-10. Beverages 11:30-10 p.m., Sun. from noon. AE, CB, DC, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. **(I-M)** AE, CB, DC, MC, V.

PAMPLONA—822 Ave. of the Americas, bet. 28th & 29th Sts., 683-4242. Casual. Spanish. Spcl: fillet of sole Marbella. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. from 6 p.m. Closed Sun. **(I-M)** AE, CB, DC, MC.

SAN REMO WEST—393 Eighth Ave., bet. 29th & 30th Sts., 564-1819. Dress opt. Northern Italian. Spcls: shrimp Milanese, chicken Valdostane, red snapper in green sauce. Res. sug. Open daily noon-midnight. Private parties. Pianist Tues.-Sat. **(M)** AE, CB, DC, MC, V.

43rd-56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30-11:30. Br Sun. noon-4. **(M)** AE, CB, DC, MC, V.

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 355-3400. Dress opt. Continental. Spcls: suprême of chicken, rack of lamb. Res. nec. B daily 7-11. L daily noon-3. D daily 6-11. Champagne buffet Br Sun. noon-2:30. **(M)** AE, CB, DC, MC, V.

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: terrine of sweetbreads with pistachios, sautéed veal medaillons with poached cucumbers, roast fillet of lamb in pastry. Res. sug. B daily 7-10:30. L Mon.-Sat. 11:30-3. D daily 5-11:30. Br Sun. 11:30-3. **(E)** AE, CB, DC, MC, V.

BRASSERIE—100 E. 53rd St., 751-4840/751-4841. Casual. French-Alsatian. Spcls: choucroute Alsacienne, onion soup, brioche. B daily 6-11. Br Sat.-Sun. noon-5. L Mon.-Fri. 11-5. D daily 5-10. S daily 10-6 a.m. **(I)** AE, CB, DC, MC, V.

THE CATTLEMAN—5 E. 45th St., 661-1200. Dress opt. American. Spcls: prime ribs, steak, chicken. Res. sug. L Mon.-Fri. 11:30-3:30. D Mon.-Fri. 3:30-11, Sat. 3:30-11:30, Sun. 3-10. Piano bar in saloon Mon.-Fri. 5-11. Free D parking Mon.-Sat. 5-midnight. **(M)** AE, DC, MC, V.

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.-Sat. 11:30-3. D Mon.-Sat. 3-1 a.m., Sun. noon-1 a.m. Valet parking after 6. **(I-M)** AE, CB, DC, MC, V.

DOSANKO—135 E. 45th St., 697-2967. Casual. Japanese. Spcl: noodles. Open Mon.-Fri. 11-9:30, Sat. noon-8. Closed Sun. **(I)** No Credit Cards

ENOTECA IPERBOLE—137 E. 55th St., 759-9720. Dress opt. Classical Italian. Spcls: game, fettuccine. Extensive wine library. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M)** AE, CB, DC.

FOUR SEASONS—99 E. 52nd St., 754-9494. Dress opt. International. **Pool Room:** L Mon.-Fri. noon-2:30 (slight cover). D Mon.-Sat. 5-11:30 (cover). Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.-Sat. noon-2 (cover). D Mon.-Fri. 5:30-9:30 (no cover). Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

GIN-RAY OF JAPAN—148 E. 50th St., 759-7454. Casual. Japanese. Spcls: sushi, tempura, teriyaki. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Fri. 5-10:30. Complete L & D. Private parties. Closed Sat.-Sun. **(I-M)** AE, CB, DC, MC, V.

HUNAM—845 Second Ave., at 45th St., 687-7471. Casual. Chinese. Spcls: beef, sea bass. Res. sug. Open Sun.-Thurs. 11:30-11 p.m., Fri.-Sat. to 1 a.m. **(M)** AE, CB, DC.

IL RIGOLETTO—232 E. 53rd St., 759-9384. Dress opt. Northern Italian. Spcls: langostina marinara, homemade pasta. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10:30, Sat. 5-11. Complete L & D. Closed Sun. **(M)** AE, CB, DC, MC, V.

KING COLE RESTAURANT—2 E. 55th St., in the St. Regis-Sheraton Hotel, 753-4500. Dress opt. French-American. Res. nec. Open Mon.-Sat. 7 a.m.-midnight, Sun. to 11 p.m. Br Sat.-Sun. noon-2:30. Pianist 5:30-9; Broadway revue shows Mon.-Sat. at 9:30, Fri.-Sat. at 11:30. **(E). St. Regis Bar:** L Mon.-Fri. noon-3. Open Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-midnight. **Astor's:** Cocktails Mon.-Thurs. 5-1, Fri.-Sat to 2 a.m. AE, CB, DC, MC, V.

KNICKERS—928 Second Ave., at 49th St., 223-8821. Casual. American-French. Spcls: rack of lamb, duckling à l'orange, sole amandine. Open Mon.-Fri noon-4 a.m., Sat & Sun from 5. **(M)** AE, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. Provençal French. Spcls: veal chop, poached salmon. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 4-midnight. Banquets for 10-150. John Bayless on piano nightly. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA CHANSONETTE—890 Second Ave., at 47th St., 752-7320. Jacket required. French. Spcl: rack of

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lamb. Res. sug. D only Mon.-Sat. 6-2 a.m. Complete D. Shows & dancing. Reduced-rate D parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA CÔTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcl: côte de veau aux morilles. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10:30. Closed Sun. **(M-E)** AE.

LA RÉCOLTE—110 E. 49th St., in the Hotel Inter-Continental, 421-4389. Formal. French. Spcls: sautéed breast of quail with duck liver pâté, fresh braised salmon in lemon butter with endives, oysters with champagne vinegar and lemon. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 6-11:30. Closed Sun. **(E)** AE, CB, DC, MC, V.

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: dentice in bianco, pollo Valentino, scaloppine Boscaiola. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE MADRIGAL—216 E. 53rd St., 355-0322. Dress opt. French. Spcls: mignon de veau aux morilles, coeur de filet en chemise au poivre vert. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10:30. Complete D. Closed Sun. **(E)** AE, CB, DC, MC, V.

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes souffle. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:15-10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E)** AE, CB, DC, MC, V.

L'OLIVIER—248 E. 49th St., 355-1831. Casual. French. Spcls: braised salmon with apple cider sauce, confit de canard, médaillon de veau with Roquefort cheese sauce. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-10. Private parties. Closed Sun. **(M)** AE, DC, MC, V.

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: blanquette du pêcheur, filet d' agneau aux poivre. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, DC.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-1 a.m. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MARIO'S VILLA D'ESTE—58 E. 56th St., 759-4025. Dress opt. French-Italian. Spcl: boneless squab. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11, Sun. from 5. Complete L & D. **(M-E)** AE, CB, DC, MC, V.

MIMI'S—984 Second Ave., at 52nd St., 688-4692. Casual. Italian. Spcls: mussel & clam combination, fettuccine Alfredo, veal parmigiana. Open Mon.-Fri. noon-3 a.m., Sat. from 1 p.m., Sun. 5-midnight. Bar open 1-hr later. Ent. Mon.-Sat. from 9 p.m. **(M)** AE, CB, DC, MC, V.

MONA LISA—936 Second Ave., bet. 49th & 50th Sts., 421-4497. Casual. Italian. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-10:30, Sun. 2-10. S to midnight. **(M)** AE, CB, DC.

MONSIGNORE II—61 E. 55th St., 355-2070. Formal. Italian. Spcls: scampi, veal dishes. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

MORMONDO—541 Lexington Ave., bet. 49th & 50th Sts., 935-9570. Dress opt. Italian-Continental. Spcl: steak. L daily 11-4. D daily 6-1 am. Complete D (M) AE, DC, MC, V.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Casual. American. Spcls: southern fried chicken, chili, barbecued spareribs. Res. sug. L Mon.-Fri. 11:30-3. D daily 6-2 a.m. Ent. nightly. **(M)** AE, DC, MC, V.

PALM—837 Second Ave., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

PENG TENG—219 E. 44th St., 682-8050. Casual. Hunan. Spcls: chicken three flavors, vegetable pie, minced squab soup in bamboo container. Res. nec. Open daily noon-11 p.m. **(M)** AE, CB, DC.

THE QUILTED GIRAFFE—955 Second Ave., bet. 50th & 51st Sts., 753-5355. Formal. French nouvelle cuisine. Spcls: beluga caviar beggars purses, truffle ravioli, confit of duck, strudel of crabmeat. Res. nec. D Mon.-Fri. 6-10. Private parties. Closed Sat.-Sun. **(E)** AE, CB, DC, MC, V.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-3. **(M)** AE, CB, DC, MC, V.

ROMA DI NOTTE—137 E. 55th St., 832-1128. Formal. Italian-Continental. Spcls: daily game dishes. Res. sug. D only Mon.-Sat. 6-2 a.m. Ent. nightly. Closed Sun. **(M)** AE, CB, DC.

RUSSIAN BEAR—139 E. 56th St., 355-9080. Casual. Russian-American. Spcls: hot borsch, blini

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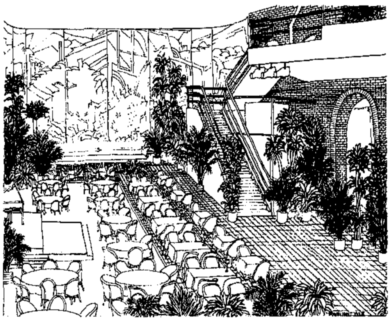

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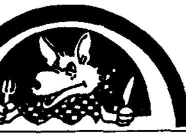

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SHELTER—540 Second Ave., at 30th St., 684-4207. Casual. American-Continental. Spcls: hamburger, barbecued ribs, mussels mariniere. L Mon.-Fri. 11:30-4:30. D daily 5-2 a.m. Br Sat.-Sun. 11:30-4:30. Bar open to 4 a.m. **(I)** AE, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

SICHUAN PAVILION—322 E. 44th St., 986-3775. Casual. Szechuan. Spcls: Chengdu style whole fish, Sichuan Pavilion beef duet, eggplant strips in garlic sauce. Res. sug. Open Mon.-Fri. 11:30-11 p.m., Sat.-Sun. from noon. **(M)** AE, CB, DC, MC.

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz steak, 4- to 5-lb lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. **(E)** AE, CB, DC, MC, V.

TANG'S CHARIOT—236 E. 53rd St., 355-5096. Casual. *Szechuan. Spcls: Szechuan lamb, marvelous* beef, smoked duck. Res. sug. L daily noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sun. to 11. **(M)** AE, DC, MC, V.

TOSCANA—246 E. 54th St., 371-8144. Formal. Northern Italian. Spcls: paglia e fieno, veal Toscana. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, DC, MC.

TRATTORIA—Pan Am Bldg., at 45th St., 661-3090. Casual. Italian. Spcls: veal, pasta, homemade pastry & ice-cream L Mon.-Sat. 11:30-3:30. D Mon.-Sat. 3:30-11:30. B Mon.-Fri. 7-11:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Dress opt. British-American. Spcls: beef, seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10:30-12:30 a.m. Cocktails 5-1 a.m. **(M-E). Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11:30-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun. 11:30-2:45. **(M-E).** Cocktails Mon.-Sat. 11 a.m.-2 a.m., Sun. from noon. **Oscar's:** Casual dining and snacks. B *Mon.-Sat. 7-11:30, Sun to noon.* L *Mon.-Sat.* 11:30-3, Sun. noon-5. D 5-9:30. Complete D. Snacks or S to 11:45 p.m. Cocktails noon-11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.-3 a.m. Juke Box. **The Hideaway:** Cocktails Tues.-Sat. 5-1 a.m.Pianist 9-1 a.m. AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ABRUZZI—37 W. 56th St., 489-8111/489-8110. Casual. Italian. Spcl: veal chop Milanese. Open Mon.-Fri. noon-11:30, Sat.-Sun. to midnight. Complete L & D. Banquet room 20-100. **(M)** AE, CB, DC, MC, V.

A LA FOURCHETTE—342 W. 46th St., 245-9744/246-1960. Dress opt. French. Spcls: moules marinière, duckling bigarade, seafood Bercy. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. from 4:30. Closed Sun. **(M)** AE.

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Three dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. Cover at L & D. **(M)** AE, CB, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 4:30-11. Pre-theater D. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. & major holidays. **(M)** AE.

BARBETTA—321 W. 46th St., 246-9171. Dress opt. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

BEEFSTEAK CHARLIE'S—51st St. & Broadway., 757-3110. Casual. Pub atmosphere. Spcls: steak, old fashioned barbecued ribs, incl. shrimp & salad bar, beer, wine or sangria with dinner. L Mon.-Sat. from 11:30. D Mon.-Sat. from 3, Sun. from noon. Child's D. **Also 44th St. & Broadway,** 398-1910. L Mon.-Sat. from 11:30. D Mon.-Sat. from 3, Sun. from noon. **45th St. & Eighth Ave.,** 581-0500. L Wed., Fri., & Sat. 11:30-3:30. D Mon.-Sat. from 4, Sun. from 1. **(I-M)** AE, DC, MC, V.

BOMBAY PALACE—30 W. 52nd St., 541-7777. Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon-3. D daily 5:30-11. Complete L & D. Free D parking. **(M)** AE, DC, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. **(M)** AE, CB, DC, MC, V.

CELESTIAL EMPIRE—144 W. 46th St., 869-9183. Dress opt. Szechuan-Mandarin. Spcl: crispy fish in chili sauce. Res. sug. Open Mon.-Sat. 11 a.m.-11 p.m. *Discount D parking.* Closed Sun. **(I)** AE, MC.

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. Nouvelle-American. Spcls: grilled lamb with sorrel sauce, Russian chicken cutlets, bay scallops Florida style. Res. sug. Open daily 11:30-2 a.m. Bar open til 4 a.m. **(M)** AE, MC, V.

DI PINTO DI BLU—54 W. 45th St., 840-1284, 997-9112. Casual. Continental-Northern Italian. Spcls: hot antipasto, deplumé de veau, seafood. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 4-10. Reduced parking after 5 p.m. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

ENGLISH PUB—900 Seventh Ave., bet. 56th & 57th Sts., 265-4360. Casual. English-American. L Mon.-Fri. 11:30-4. D *daily to 4 a.m.* Br *Sat.-Sun.* 11:30-4. **(I-M)** AE, CB, DC, MC, V.

FOOD AMONG THE FLOWERS—18 W. 56th St., 541-9039. Jacket & tie required. French nouvelle cuisine. Spcls: lobster tail Wellington, poulet sauté with champagne & vinaigrette, crisp duckling with honey baked banana. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11, Sun. noon-11. Bar 3-7. **(M)** AE, DC, MC, V.

FRANKIE AND JOHNNIE—269 W. 45th St., upstairs, 245-9717. Casual. Steakhouse. Res. sug. D only Mon.-Sat. 4:30-midnight. Free parking after 5:30. Closed Sun. **(M)** AE, CB, DC, MC.

FRERE JACQUES—151 W. 48th St., 575-1866. *Dress opt. French. Res. sug. L Mon.-Sat. noon-3.* D Mon.-Sat. 5-10. Pre-theater D 5-6:30. Closed Sun. **(M)** AE, V.

HO HO—131 W. 50th St., 246-3256. Casual. Classic Cantonese-Mandarin. L Mon.-Sat. 11:30-4. D Sun.-Thurs. 4-1 a.m., Fri.-Sat. to 2. Complete L & D. Free D parking after 5:30. **(I-M)** AE, CB, DC, MC, V.

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian-Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Complete L & D. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

JINYA SUSHI—1251 Ave. of Americas, at 50th St., (in Exxon Bldg.) 245-4094. Casual. Japanese. Spcls: sushi, sashimi. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Fri. 5-10, Sat. to 9:30. Closed Sun. **(M)** AE, CB, MC, V.

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: seafood and steak. Res. sug. Open Mon.-Sat. 11-3 a.m., Sun. to 1 a.m. Spec. L Mon.-Fri. noon-3. Ent. nightly. **(M)** AE, CB, DC, MC, V.

KIPPY'S PIER 44—261 W. 44th St., in the Milford Plaza, 354-4414. Casual. American-Continental. Spcls: stone crab, veal cutlet parmigiana, shrimp scampi. Res. sug. L daily 11:30-3. D daily 3-1 a.m. Ent. nightly. **(M)** AE, CB, DC, MC, V.

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. *French bistro. Spcls: French hamburger,* omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.-midnight. **(I)** AE.

L'ESCARGOT—47 W. 55th St., 245-4266. Dress opt. French. Spcls: escargot with fettuccine, Dover sole meunière with sage, côte de veau au calvados. Res. sug. L Mon.-Sat. noon-3. D Mon.-Fri. 5:30-11:30, Sat. from 5. Private parties for 65. Complete L & D. Closed Sun. **(M)** AE, CB, DC, MC, V.

LES PYRENEES—251 W. 51st St., 246-0044, 246-0373. Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight. Spec. pre-theater D 5-9. Closed Sun. **(M)** AE, DC, MC, V.

LE VERT-GALANT—109 W. 46th St., 582-7989. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MAMMA LEONE'S—239 W. 48th St., 586-5151. Casual. Italian. Spcls: veal & chicken parmigiana. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Fri. 3:30-11:30, Sat. 2:30-11:30, Sun. 2-10. Complete L & D. Ent. nightly. Private parties for 500. **(M)** AE, CB, DC, MC, V.

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required. French nou-

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velle. Spcls: foie gras aux choux cuit à la vapeur, homard roti à la vanille, mille-feuilles de framboises. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-11:30. Pretheater D 6-7. Complete L. **(E)** AE, CB, DC, MC, V.

MERCURIO—53 W. 53rd St., 586-4370. Casual. Northern Italian-Continental. Spcls: pollo Bolognese, costoletta Milanese. Res. sug. L Mon.-Sat. noon-3. D 3-midnight. Free 3-hr. parking after 6 p.m. Parties. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

MOVENPICK—790 Seventh Ave., at 51st St., 582-0716. Casual. Continental. Spcls: boeuf bouelle, emmence zurechoese. Res. sug. Open daily 7 a.m.-1 a.m. **(M)** AE, CB, DC, MC, V.

NEW YORK HILTON—Ave. of the Americas & 53rd St., 586-7000. **Hurlingham's:** Dress opt. International cuisine. Res. sug. B Mon.-Fri. from 7:30 a.m., Sat.-Sun. from 8. L daily noon-2:30. D & S 5-11:30. Pianist nightly 6-11:30. **(M). Sybils:** Res. sug. Buffet L Mon.-Fri. noon-2:30. Br Sat.-Sun. 11:30-3. D & S nightly 8-11:30. Cocktails and dancing to 4 a.m. **Mirage Lounge:** open for cocktails 11:30 a.m.-2 a.m., Sun. from noon. Pianist daily 5-midnight. **International Promenade:** Cocktails 11:30 a.m.-3 a.m., Sun. from noon. Afternoon tea. **(M)** AE, CB, DC, MC, V.

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. **(I-M)** AE, DC, V.

POOR RICHARDS—39 W. 53rd St., 581-5472. Casual. American. Spcls: steak magic, chicken & ribs, salads. Open Mon.-Fri. 11:30-8:30. Private parties. **(I)** AE, CB, DC, MC, V.

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 (open till midnight), Tues.-Sat. to 11:30 (open till 1 a.m., Fri.-Sat. till 2.) Pre-theater D 5-7. Br Sun. 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri.-Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7. **(M). Rainbow Grill:** Jacket required. Redesigned nightclub offering French-Italian menu. Res. sug. D Mon.-Thurs. 7:30-11:30, Fri.-Sat. to 12:30. Shows Mon.-Sat. 9:15 & 11:30 (show cover). **(M-E)** AE, CB, DC, MC, V.

RAINIER'S—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6-11:30. Cocktails from 5. Complete D. Pianist Ann Hampton Callaway Mon.-Sat. 7-11. **(E)** AE, CB, DC, MC, V.

RENE PUJOL—321 W. 51st St., 246-3023/974-9076. Dress opt. French. Res. nec. L noon-3. D Mon.-Sat. 5-11:30. Complete L & D. Closed Sun. & holidays. **(M)** AE, DC, MC, V.

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Complete L. Closed Sun. **(E).** AE, CB, DC, MC, V.

SARDI'S—234 W. 44th St., 221-8440. Dress opt. Continental-Italian. Spcl: cannelloni au gratin. Res. sug. L Mon.-Sat. 11:30-3:30. **Club Sardi:** Business L Mon.-Fri. D daily 3:30-9. Complete L & D. Br Sun. noon-4. After-theater S to 12:30. Parties. **(M-E)** AE, CB, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. **(I)** No Credit Cards.

SWISS CENTER RESTAURANTS—4 W. 49th St., 247-6545. Dress opt. Swiss specialties. Upstairs, the **Swiss Pavilion:** Res. sug. L Mon.-Fri. noon-2:30. D Tues.-Fri. 5:30-10, Sat. to 11. **(M-E).** Downstairs, **Fondue Pot:** L noon-2:30. D Mon.-Fri. 5-9, Sat. noon-6. **(I-M). Bell Bar and Lounge:** L Mon.-Fri. 11:30-3. Free parking Mon.-Fri. after 5:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open noon-midnight daily. **(E)** AE, CB, DC, MC, V.

VAN BUREN—349 W. 46th St., 581-0222. Casual. American-Continental. Spcls: USDA prime shell steak, rack of lamb, veal scaloppine. Res. sug. D Tues.-Sun. 5-11:30. S 11:30-1. Pianist Paul Roth Wed.-Sat. Closed Mon. **(M)** AE, CB, DC, MC, V.

WARWICK HOTEL—54th St. & Ave. of the Americas, 247-2700. **Sir Walter's:** Continental. L Mon.-Sat. 11:30-2:30. D Mon.-Fri. 5-11, Sat.-Sun. to 10. Br Sun. 11:30-3. **(M). Bar & Lounge:** American. L Mon.-Fri. 11:30-2:30. S 10:30-1 a.m. AE, CB, DC, MC, V.

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57th-60th Streets

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BRUCE HO'S FOUR SEAS—116 E. 57th St., 753-2610/421-4292. Casual. Cantonese. Res. sug. Open Mon.-Fri. noon-midnight, Sat. to 1, Sun. 3-midnight. **(M)** AE, DC, V.

COPENHAGEN—68 W. 58th St., 688-3690. Dress opt. Scandinavian cuisine. Authentic smorgasbord. Res. sug. L Mon.-Fri. noon-3, Sat. to 4. D Mon.-Fri. 5-11, Sat. from 4. Closed Sun. & holidays. **(M)** AE, CB, DC, MC, V.

DODIN-BOUFFANT—405 E. 58th St., 751-2790. Formal. French. Spcls: saucisson de legumes, foie de veau panée au graine de moutarde. Res. nec. D only Tues.-Sun. 6:30-10. Closed Mon. **(E)** AE, DC, MC, V.

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M)** AE, DC, MC, V.

FONTANA DI TREVI—151 W. 57th St., 247-5683. Dress opt. Italian. Spcl: Roman dishes. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-1 a.m., Sat.-Sun. from 4. **(I-M)** AE, CB, DC, V.

GAYLORD—50 E. 58th St., 759-1710. Dress opt. Northern Indian. Clay cooking. Res. sug. L Mon.-Fri. 11:30-3. D nightly 5:30-11. **(I-M)** AE, CB, DC, MC, V.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** AE, CB, DC, MC, V.

HISAE'S—45 E. 58th St., 753-6555. Casual. Continental-Oriental. Spcls: sautéed mixed vegetables with melted cheese, whole sea bass with ginger and black beans, roast duck with east and west sauce. Res. sug. L Mon.-Fri. noon-4. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Private parties. Pianist Mon.-Sat. **(M)** AE,CB,DC, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.-Fri. 7:30 a.m.-9 p.m., Sat.-Sun. 10 a.m.-9 p.m. **(I)** AE, DC.

LA CAMELIA—225 E. 58th St., 751-5488. Jacket required. Italian. Spcls: capellini d'Angelo alle erbe fresche, trancia di salmone al pepe verde, fegato di vitello e Lucanica Tirolese. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Piano bar til 2 a.m. Closed Sun. **(M)** AE, MC, V.

LE STEAK—1089 Second Ave., bet 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse serving steak only. D daily 5:30-11. Complete D. **(M)** AE, DC.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 223-5100. Recreation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. **(M)** AE.

THE MAGIC PAN—149 E. 57th St., 371-3266. Casual. French-Hungarian. Spcls: crêpes, roulette steak, coq au vin. Res. sug. Open Mon.-Sat. 11:30 a.m.-midnight, Sun. to 10 p.m. Complete L & D. Private parties for 100. Also **1409 Ave. of the Americas,** 765-5080. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 11, Sun. 11-10. Ent. Wed.-Sat. **(I)** AE, MC, V.

NIRVANA—30 Central Park So., 752-0270. Casual. Indian-Bengali-Pakistani. Res. sug. Open daily noon-1 a.m. Complete L & D. Live sitar music daily 7-10:30, Fri.-Sat. to 11 (no cover). **(M)** AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.-Fri. 7-11, Sat.-Sun. to 11:30. Br Sun. noon-3. L Mon.-Sat. noon-3. Pre-theater D 5:30-7:30. D daily 6-10. S daily 10-12:30. Roger Stanley trio for dancing Tues.-Sat. 6-12:30. **(M-E) Oak Bar:** Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. **Oak Room:** Dress opt. Continental. Spcl: mignonettes of lobster à la Nantua. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10, Sat.-Sun. to 11. **(E) Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. from noon. **(I-E) Palm Court:** Dress opt. Continental. Res. nec. B Mon.-Sat. 7:30-10:30. Coffee service Mon.-Sat. 11-noon. Br Sun. 11-2:45. L Mon.-Sat. noon-2:30. Afternoon tea Mon.-Fri. 3:30-8, Sat.-Sun. 4-8. "After 8" Mon.-Fri. 8-1 a.m., Sat. to 2, Sun. to midnight. Music daily. **(E) Trader Vic's:** Dress opt. Continental-Polynesian. Res. nec. L Mon.-Fri. 11:30-2:30. Cocktails and hors d'oeuvres Mon.-Fri. 4-1 a.m., Sat. 3-2 a.m., Sun. 4-midnight. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 12:30, Sun. 4-11:30. **(M-E)** AE, CB, DC, MC, V.

PRONTO RISTORANTE—30 E. 60th St., 421-8151. Dress opt. Northern Italian. Spcl: fettuccine Pronto. Res. sug. L Mon.-Sat. 11:30-4:30. D Mon.-Sat. 5-midnight, Sun. 4-11. **(M)** AE, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: roast duck, lobster in port sauce, fillet of veal in green-peppercorn sauce. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 8-midnight. Pre-theater D 6-8. Closed Sun. **(E)** AE, CB, DC, MC, V.

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required. Russian. Spcls: blini, shashlyk, chicken Kiev. Res. sug. Open Sun.-Fri. 11:30 a.m.-1 a.m., Sat. to 2 a.m. S after 9:30. Complete D. Private parties. **(M)** AE, CB, DC, MC, V.

SHAH JAHAN—980 Eighth Ave., bet. 57th & 58th Sts., 586-4180. Casual. Indian Moghlai. Spcls: tandoori chicken, duck masala, lamb vindaloo. Res. nec. L Mon.-Fri. noon-2:30. D daily 5-midnight. Ent. Fri.-Sat. **(M)** AE, MC, V.

SHEZAN—8 W. 58th St., 371-1414. Dress opt. Pakistani. Spcls: tandoori chicken, sag gosht, brochette of seafood. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-11. Private parties. Closed Sun. **(M)** AE, DC, MC, V.

TOP OF THE PARK—W. 60th St. & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. **(M)** AE, CB, DC, MC, V.

Above 60th Street, East Side

AGORA—1550 Third Ave., at 87th St., 369-6983. Casual. American-Continental. Spcls: marinated sirloin kebab, chicken continental, Agora burgers, ice cream. Open Mon.-Thurs. 11:30-a.m.-11:30 p.m., Fri.-Sat. to 1 a.m., Sun. noon-10. Br Sat.-Sun. noon-4. Pianist nightly and Br. AE, CB, DC, MC, V.

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Mid-East/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Tues.-Sat. 7-9:30. Closed Sun. & Mon. **(M)** No Credit Cards.

CAFE DU SOIR—322 E. 86th St., 289-9996. Casual. French cuisine. Spcls: beef bourguignonne, trout amandine. L Tues.-Sat. noon-3. D Tues.-Sat. 6-midnight, Sun. from 1. Complete D. Closed Mon. **(M)** AE, CB, DC, MC, V.

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St., 249-8380. Casual. Continental-American. Spcls: roast duck with port & black currant sauce, vegetables tempura with sherry, ginger & soy sauce, pork tenderloin with peanut sauce, stuffed veal chop. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-midnight, Sat.-Sun. 6-midnight. Br Sat. 11:30-3:30, Sun. to 4. **(I-M)** AE, CB, MC, V.

CARLYLE HOTEL—76th St. & Madison Ave., 744-1600. **Cafe Carlyle:** Formal. Res. nec. Buffet L Mon.-Sat. noon-3. D Tues.-Sat. 7-1 a.m., Sun. from 6 p.m. Buffet Br Sun. noon-3. Ent. Tues.-Sat. **Carlyle Restaurant:** French cuisine. B daily 7-11 a.m. L daily noon-3. D daily 6-11. Br Sun. noon-3. **(M-E)** AE, CB, DC, MC, V.

CASA BRASIL—406 E. 85th St., 288-5284. Formal. Continental-Brazilian. Spcls: roast duck, beef Wellington, rack of lamb. Res. nec. D only Mon.-Thurs. 6:30-9:30, Fri.-Sat. 2 seatings at 7 & 9:30. Closed Sun. **(E)** No Credit Cards.

DAVID K'S—1115 Third Ave., at 65th St., 371-9090. Formal. Chinese cuisine. Res. nec. L Mon.-Sat. noon-3. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 12:30. Br. Sun. noon-5. **(M-E)** AE, DC.

DIVINO RISTORANTE—1556 Second Ave., bet. 80th & 81st Sts., 861-1096. Dress opt. Northern Italian. Spcls: vitello tonnato, gnocchi Divino, veal Divino. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 4:30-midnight, Sun. to 10:30. **(I-M)** AE, DC, MC, V.

FOO CHOW—1278 Third Ave., bet. 73rd & 74th Sts., 861-4350. Casual. Mandarin-Szechuan-Hunan-Cantonese dishes. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1, Sun. 1-midnight. House D. **(I-M)** AE, CB, DC, MC, V.

FORTUNE GARDEN—1160 Third Ave., at 68th St., 744-1212. Casual. Hunan-Szechuan. Res. sug. L daily noon-3. D Sun.-Tues. 3-11, Wed.-Sat. to midnight. **Cocktail lounge:** Piano 5-10:30. Private party room. **(M)** AE, DC, MC, V.

IL MONELLO—1460 Second Ave., at 76th St., 535-9310. Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

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LE BOEUF A LA MODE—539 E. 81st St., 650-9664. Dress opt. French. Spcls: sweetbreads béarnaise, duckling aux cerises, veal florentine. Res. sug. D only Tues.-Sun. 5:30-11. Complete D. Closed Mon. **(M)** AE, DC, MC.

LE JACQUES COEUR—448 E. 79th St., 249-4920. Dress opt. French cuisine. Spcl: seasonal game. Res. sug. D only Tues.-Sun. with seatings at 7 & 9. Closed Mon. **(M-E)** AE, DC, MC, V.

LE LAVANDOU—134 E. 61st St., 838-7987. Formal. French. Spcls: ballotine de red snapper, côte de veau aux morilles. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10. Complete L & D. **(E)** AE.

LE RESTAURANT—540 Park Ave., at 61st St., in the Regency Hotel, 759-4100. Jacket required. Continental. Spcls: roast quail grand veneur, mousse of pike and salmon, médaillon of veal with shallots. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10:30, Sun. to 10. Br Sun. noon-3:30. Complete L & D. **(E)** AE, CB, DC, MC, V.

LION'S ROCK—316 E. 77th St., 988-3610. Casual. Continental. Spcls: shrimp with honey mustard, roast quail with raisin & sausage stuffing. Res. sug. D only Mon.-Sun. 5-midnight. Br Sun. 11:30-4. **(I-M)** AE, DC, MC, V.

MARIGOLD—746 Madison Ave., bet. 64th & 65th Sts., 861-8820. Casual. Continental. Spcls: chicken breast sautéed with apples and calvados brandy sauce, poached salmon stuffed with scallop mousse, old fashioned chicken pot pie. Res. sug. Open Mon.-Sat. 11:30 a.m.-11:30 p.m. Br Sun. 11:30-4. D Sun. 4-10. **(M)** AE, CB, DC, MC, V.

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: lotte niçoise, boudin of seafood with lobster sauce, beef stew zinfandel, Maxwell's dessert sampler. Res. sug. L Mon.-Fri. noon-5. D Mon.-Sat. 5-1:20 a.m., Sun. to 12:20. Br Sat. noon-5, Sun. from 11. **(M-E)** AE, CB, DC, MC, V.

MEAT BROKERS—1153 York Ave., at 62nd St., 752-0108. Casual. Steakhouse. Spcls: USDA prime steak, chops, ribs, fresh fish daily, salad bar with D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 4-11. Free 2-hr parking. **(I-M)** AE, CB, DC, MC, V.

PEACHES—353 E. 77th St., 249-8511. Casual. Continental. Spcls: pasta with mussels, basil & tomato sauce, fresh fish, veal scallop glace de viande. Res. sug. L daily noon-4. D daily 6-11. **(M)** AE, CB, DC.

PIERRE HOTEL—2 E. 61st St., 838-8000. **Cafe Pierre:** Formal. French-International. Spcl: authentic Indian curries at L. Dancing nightly. Res. sug. L & D noon-12:30 a.m. Br Sun. noon-3. **Yellow Bird Room:** B only daily from 6:30. **The Rotunda:** English afternoon tea Mon.-Fri. 3-6:30. **(M-E)** AE, CB, DC, MC, V.

RUC—312 E. 72nd St., 650-1611. Casual. Continental. Spcls: boiled beef with dill sauce and dumplings, roast duckling with sauerkraut and dumplings, beef goulash. Res. sug. L Sat.-Sun. noon-5. D daily 5-11. **(I-M)** AE, DC, MC, V.

RUPPERT'S—1662 Third Ave., at 93rd St., 831-1900. Casual. International. Spcls: fresh fish, prime ribs, chicken & vegetable tempura. Res. sug. L Mon.-Fri. noon-4. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 4 a.m. Br Sat.-Sun. noon-4. Ent. Private parties. **(M)** AE, DC, MC, V.

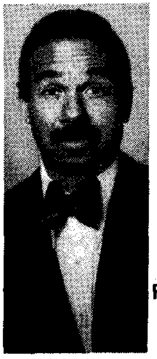
SAMANTHA—1495 First Ave., at 78th St., 744-9288. Casual. Continental. Spcls: brook trout stuffed with crabmeat, veal Oscar, barbecued St. Louis back-ribs. Res. sug. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11-4. **(M)** AE, DC, MC, V.

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. Continental. Spcls: pasta, fresh Dover sole, loin of lamb. Res. sug. L Tues.-Sat. noon-3. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45-4. Pianist Lynn Mollinax in cocktail lounge. Private parties for 60. Closed Mon. L. **(E)** AE, CB, DC, MC, V.

SZECHUAN EAST—1540 Second Ave., bet. 80th & 81st Sts., 535-4921. Casual. Szechuan. Res. sug. Open Sun.-Thurs. noon-11:30, Fri.-Sat. to 12:30. **(M)** AE, DC.

SZECHUAN PALACE—1329 Second Ave., at 70th St., 628-8652/8706. Casual. Szechuan-Cantonese. Spcls: lemon chicken, chef's special fried shrimp, Szechuan dumplings. Res. sug. L Mon.-Sat. noon-3. D Sun.-Thurs. 3-11, Fri.-Sat. to midnight. **(I-M)** AE, CB, DC, MC, V.

TRE AMICI—1294 Third Ave., bet. 74th & 75th Sts., 535-3416. Dress opt. Italian. Spcls: linguine fra diavolo, beef braciola, veal piccata. Res. sug. D only Sun.-Thurs. 5-midnight, Fri.-Sat. to 2 a.m. Piano bar 8-1, Fri.-Sat. 9-2. **(M)** AE, CB, DC, MC, V.



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Above 60th Street, West Side

ALLEGRO CAFE—Avery Fisher Hall, Lincoln Ctr., 874-7000. Casual. American-Continental. Spcls: roast prime ribs, roast duckling. Open daily noon-8. **(M) Adagio Buffet:** Open performance nights 5:30-8. **(M)** AE, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.-Thurs. 4-2 a.m., Fri.-Sat. to 2:30 a.m., Sun. 3-1 a.m. Pianist nightly. Private parties. **(M)** AE, CB, DC, MC, V.

SHELTER—2180 Broadway, at 77th St., 362-4360. Casual. American-Continental. Spcls: hamburger, barbecued ribs, mussels marinière. L Mon.-Fri. 11:30-4:30. D Sun.-Thurs. 5-2, Fri.-Sat. to 3. Br Sat.-Sun. 11:30-4:30. Bar open to 4 a.m. Glass enclosed café. **(I)** AE, DC, MC, V.

SWEETWATER'S—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental-Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sat. **(M)** AE, CB, DC, MC, V.

THE TERRACE—400 W. 119th St., 666-9490. Dress opt. Classical French-Nouvelle. Spcls: poached oysters in champagne with duxelles of mushrooms, medaillons of veal with morels and sweet onion mousse, strawberry dacquoise. Res. nec. L Tues.-Fri. noon-2:30. D Tues.-Thurs. 6-10, Fri.-Sat. to 10:30. Banquet facilities for 150. Chamber music Tues.-Sat. Free valet parking. Closed Sun.-Mon. **(E)** AE, DC, MC, V.

TOVARISCH—38 W. 62nd St., 757-0168. Casual. Authentic Russian. Spcls: caviar, Siberian pelmeny, shashlyk, chicken kiev. Res. nec. L Mon.-Sat. 11:30-2:30. D Mon.-Sat. 5-10. S 10-11:45. Closed Sun. **(M)** AE, MC, V.

VICTOR'S CAFE—240 Columbus Ave., at 71st St., 595-8599. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 10 a.m.-1 a.m. **(M)** AE, CB, DC, MC, V.

Brooklyn

GAGE & TOLLNER—374 Fulton St., 875-5181. Casual. American. Spcls: lobster Newburg, crabmeat *Virginia, soft clam belly broil.* Open Mon.-Fri. 11:30-9, Sat. 4-11, Sun. noon-9. Private parties. Pianist Fri.-Sun. **(M)** AE, CB, DC, MC, V.

LISANNE—448 Atlantic Ave., bet. Nevins & Bond Sts., 237-2271. Casual. French. Spcls: poached salmon with sorrel sauce, veal chop with morels, cornish hen stuffed with zucchini & cheese. Res. nec. D Tues.-Sat. 6-10:30, Sun. 4-10. Closed Mon. **(M)** MC, V.

MONTE'S VENETIAN ROOM—451 Carroll St., 624-8984. Jacket required. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, baked clams. Res. sug. Open Sun.-Thurs. 11 a.m.-midnight, Fri.-Sat. to 3 a.m. Free valet parking. **(M)** No Credit Cards.

TOMMASO'S RESTAURANT—1464 86th St., 236-9883. Casual. Continental-Italian. Spcl: coniglio piccante con polenta. Res. sug. D Tues.-Thurs. 4-11, Fri.-Sat. to 1 a.m., Sun. noon-10. Closed Mon. **(I-M)** AE, CB, DC.

Queens

BEEFSTEAK CHARLIE'S—Flushing, 3122 Farrington St., Whitestone Shopping Ctr. at Linden Pl., 359-2080. Casual. Features beefsteak, sirloin, daily fish spcls. D Mon.-Sat. from 5, Sun. from 1. D incl. shrimp & salad bar; beer, wine, or sangria. Child's D. **Forest Hills** 1 Station Square., at Forest Hills Inn. 793-5555. Pub setting with beef & rib spcls. Mon.-Sat. from 4:30, Sun. from 1. D incl. shrimp & salad bar; beer, wine, or sangria. Spcl. child's D. **Bellerose** 248-15 Union Tpke. Open 7 days. D Mon.-Thurs. 5-9:30, Fri.-Sat. to 11, Sun. 1-9:30. Spcl. child's D. **(I-M)** AE, DC, MC, V.

SILVER STAR—Jackson Heights, 90-24 Astoria Blvd., 672-1389. Casual. Italian-American. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 3-10, Sun. 1-9. Complete D. **(I-M)** AE, CB, DC, MC, V.

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 762-7355. Casual. Northern Italian. Res. sug. L & D Tues.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. **(I-M)** AE, DC, MC, V.

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THE BOTTOM LINE—15 W. 4th St., 228-7880. Shows at 9 & midnight. 5/17, 18, Richard & Linda Thompson. 5/19, Richard Fields. 5/20, Chubby Checker. 5/21, 22, Maynard Ferguson & His Orchestra. 5/23, John Sebastian; NRBQ & The Whole Wheat Horns. No credit cards.

THE COOKERY—University Pl., at 8th St., 674-4450. Sun.-Tues., at 9 & 11, The Arvel Shaw Trio. Blues singer Alberta Hunter with pianist Gerald Cook and Jimmy Lewis on bass, Wed.-Sat. at 9 & 11. AE, MC, V.

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon., Irish Session. 5/19, Martyn Wyndham-Reade. 5/22, Cranberry Lake Jug Band. 5/23, Ian Buchanan; Bob Zaidman & Ari Eisinber. Shows at 8:15. No credit cards.

EDDIE CONDON'S—144 W. 54th St., 265-8277. Balaban & Cats, Mon.-Sat., 8:30-2 a.m. 5/23, Warne Marsh Quartet. AE, DC, MC.

FAT TUESDAY'S—190 Third Ave., 533-7902. 5/18-23, Mongo Santamaria Octet, nightly at 9 and 11, with extra shows on Fri. & Sat. at 1 a.m. AE, MC, V.

R.T. FIREFLY—75 Bleecker St., at Broadway, 254-3130. Small room with a restaurant upstairs. 5/18, Doug Wain and the Demos; La Zoo; Monique. 5/19, Zanoni; Alter-Ego. 5/20, Finn and the Sharks; The Smithereens. 5/21, The Drongoes; The Loners. 5/22, Richard Lloyd. 5/23, Kammer Musik; Dangerous Pastries. Showtimes at 10:30 & 12:30. No credit cards.

FOLK CITY—130 W. 3rd St., 254-8449. 5/19, Silly Wizard. 5/20, Robin Flower. 5/21, Tom Chapin. 5/22, Robin Williamson. Shows at 9:30 & 11. No credit cards.

GREENE STREET—101 Greene St., 925-2415. Multilevel floors for entertainment. 5/17, 24, Bob Cunningham & Bross Townsend. 5/18, 19, Miles Jaye. 5/20-22, Marion Cowings with nine piece jazz band. 5/25-29, Jackie and Roy. AE, MC, V.

GREGORY'S—63rd St. & First Ave., 371-2220. Mon. & Tues., 10-3, Chuck Wayne Trio. Wed.-Sun., 10-3, Attila Zoller Trio featuring Alicia Sherman. Mon.-Sat., 5-10, pianist Don Golson. Sun., 5-10, singer pianist Brooks Kerr. AE, CB, DC, MC, V.

HORN OF PLENTY—91 Charles St., 242-0636. **Music Room:** 5/20, 27, Marlene Fontenay. 5/22, 28, 29, Ed Linderman. AE, CB, DC, MC, V.

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Tues.-Sat., 7:30-1:00 a.m., The Marty Napoleon Trio, play for dancing, alternating with Phil Della Penna. Sun. 4-midnight, Roger Paige Trio. Mon. 7:30-12:30, Roger Paige Trio alternating with Phil Della Penna. AE, DC, MC, V.

JAZZMANIA—40 W. 27th St., 532-7666. A loft with living-room environment, plus music & dancing. 5/21, 22, Sun Ra Arkestra & Dancers. No credit cards.

JIMMY RYAN'S—154 W. 54th St., 664-9700. Max Kaminsky and sextet Sun.-Mon. Spanky Davis & Sextet Tues.-Sat. AE, V.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric jazz and dining room with music starting at 10. 5/18-22, pianist Lou Levy with Bill Takis on bass. Sun. & Mon. pianist Junior Mance with Marty Rivera on bass. AE, MC, V.

LUSH LIFE—184 Thompson St., at Bleecker St., 228-3788. Jazz club. 5/17, 18, Ricky Ford Quartet. 5/19-23, Sphere with Ben Riley, Kenny Barron, Buster Williams and Charlie Rouse. AE, V.

MARTY'S—Third Ave. at 73rd St., 249-4100. Thru 5/29, blues singer Joe Williams, Mon.-Thurs. at 9 & 11; Fri. & Sat. at 10 & midnight. AE, MC, V.

MICHAEL'S PUB—211 E. 55th St., 758-2272. 5/18-6/5, jazz singer-pianist Shirley Horn, two sets Tues.-Sat. beginning about 9:15. Mon., The New Orleans Funeral & Ragtime Band. AE, DC, MC, V.

ORCHID—81 Lexington Ave., at 26th St., 889-0960. 5/22, vocalist Leine Spohn with Scott Hardy and Frank Wagner. AE, DC, MC, V.

THE OTHER END—149 Bleecker St., 673-7030. 5/18, Fountainhead. 5/19, B. Willie Smith. 5/20-22, Robert Hunter. 5/25, Allen Harris. No credit cards.

RED BLAZER, TOO—1576 Third Ave., 876-0440. Big Band Sound. Mon., Lynn Oliver. Tues., Vince Giordano. Wed., Alan Russell's Big Band. Thurs., Sun., Sol Yaged All-Stars. Fri., Dixieland Jazz Babies. Sat., Saturday Night Stompers. AE.

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat; Showtime, 11:30. 5/17, Dave Edmunds. 5/18, Tim Scott & the Knights. 5/20, Robert Gordon. 5/21, 22, Huey Lewis & the News. 5/24, Uptown Horns. 5/25, The Sound. No credit cards.

SEVENTH AVE. SO.—21 Seventh Ave. So., 242-4694. Music at 9:30, 11:30. 5/18, Peter Warren with Ronnie Burrage, John Scofield. 5/19-23, Carla Bley Band with Steve Swallow and others. 5/24, Ed Palermo Big Band. 5/25, Craig Peyton. MC, V.

S.N.A.F.U.—Sixth Ave. at 21st St., 691-3535. 5/17, The Abstracts. 5/18, J-Z Rock. 5/19, Sweet Roland. 5/20, Lou Tattoo. 5/21, Nick Branch and the Prime Rib Band. 5/22, Lenore Troia and Cathy Grier. 5/23, Marc Z. AE, MC, V.

SOUNDSCAPE—500 W. 52nd St., 581-7032. 5/21, Michele Rosewoman Ensemble. 5/22, Loremil Machado's Afro-Brazilian Dance Co.

STAR AND GARTER—105 W. 13th St., 242-3166. Sun.-Thurs. Johnny "Blue Boy" Perry. 5/21, 22, Jack Walrath Trio. AE.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Pianist Mark Puricelli plays Mon.-Sat., 6-9. Eddie Chamblee, Sat., 1-5. Doc Cheatham, Sun., 3-7. 5/18-22, Ted Curson; Chris Woods. 5/23, 24, Lynn Welshman and the Tentet Jazz Band. 5/25-29, Sonny Stitt Quartet. AE, MC, V.

SWEETWATER'S—170 Amsterdam Ave., at 68th St., 873-4100 A next-to-Lincoln Center eatery with entertainment. Thru 5/29, Jerry Palmer, Tues.-Sat., at 10 & midnight. (Free parking!) AE, DC, MC, V.

THE WEST END—2911 Broadway, 666-9160. Jazz, nightly from 9. Thru 5/22, Benny Waters. 5/23, Django's Music with Mike Peters. 5/24, 25, Honky Tonk Part 3 with Percy France. MC, V.

ZINNO—126 W. 13th St., 924-5182. Italian restaurant. Thru 5/29, Michael Moore and Gene Bertoncini, music starts Mon.-Thurs. 9:30, Fri.-Sat. 10:30. AE

Country/Western

CITY LIMITS—10th St. & Seventh Ave., 243-2242. Country music and dancing. 5/17, 18, Buzz Dakota Band. 5/19, Ten Brooks Molly. 5/20, Adirondack Gold. 5/21, 22, Dixie Doughboys. 5/23, Middle of the Road. 5/24, 25, Soozie and High in the Saddle. No credit cards.

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country and western entertainment. Mon.-Fri. 11:30 a.m.-3 a.m., Sat. 7:30-3 a.m., Sun. 7:30-2 a.m. 5/17, James Cotton; Finn and the Sharks. 5/18, Terri Gibbs. 5/19, The Fabulous Thunderbirds. 5/20, Wayne Massey; Lorna Greenwood. 5/21, 22, Blackwater. 5/24, Richard and Linda Thompson. AE, CB, DC, MC.

SUNDOWN—227 E. 56th St., 755-1725. Country & Western music plus dancing nightly, from 8-4 a.m. Shows at 10. 5/17, Prarie Fire. 5/18, Cammie Harper. 5/19, 24, Dixie Doughboys. 5/20, Blackwater. 5/21, 22, Horse Opera. 5/25, The Pearl Studs. No credit cards.

Comedy/Magic

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Restaurant, comedy spot with improvisational entertainment. Sun.-Thurs. the fun starts at 9:30, Fri. 9 & midnight, Sat. 8:30 & midnight. AE, CB, DC, MC, V.

DANGERFIELD'S—1118 First Ave., 593-1650. 5/17-23, Chance Langton, comedian Barry Berry and impressionist Frankie Pace, Mon.-Thurs. at 9 and 11:15, Fri. 9 & 11:30, Sat. 9 & midnight. Sun. at 9:30, talent showcase. AE, CB, DC, MC, V.

GOOD TIMES—449 Third Ave., 686-4250. Full menu; comics, singers, and impressionists, 7 nights from 9:45. Sat. night m.c. Paul Suntup. AE, MC. V.

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week; food; total informality. No credit cards.

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians, Fri. & Sat. Thru 5/23, Dick Brooks, Jeff Justice, Peter Kougasian. No credit cards.

MONKEY BAR—60 E. 54th St., (in Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment 9:30-3 a.m. by comedians Mel Martin, and Jamie de Roy. Closed Sun. AE, CB, DC, MC, V.

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic, comedy, mime & music. Tues., Showcase. Wed., singer Pamela Smith. Thurs., singer Guy Davis. Fri.-Sat. comedian Vincent Gerardi. Opens at 8:30; fun starts at 9. Closed Sun. & Mon. AE, MC, V.

Disco/Dancing

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, open Mon.-Fri. 4:30-3 a.m.; Sat. & Sun. 9-3 a.m. AE.

CACHACA—403 E. 62nd St., 688-8501. Dining room, plus dancing to authentic Brazilian pop music, with singer and trio after 11. Before 11 and between sets, American and Brazilian disco and carnival music. Open nightly except Mon. from 8-4 a.m. AE, CB, DC, MC, V.

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. Thru 6/5, Hey Jackson Trio. AE, CB, DC, MC, V.

ONDE'S—160 E. 48th St., 752-0200. Split-level supper club. Duo Kelly & Lockett, for listening/dancing nightly (except Sun.) from 8. **In the Lounge:** pianist-singer Baba Mota. AE, DC, MC, V.

THE RED PARROT—617 W. 57th St., 247-1530. New club occupying a whole city block! Resident 20-piece orchestra plays everything from country-western to jazz. Open Wed.-Sun. Valet parking. No credit cards.

REGINE'S—502 Park Ave., 826-0990. Restaurant, Mon.-Sat., 6-midnight. Lively disco, open Mon.-Sat. from 10:30-4 a.m. AE, CB, DC, MC, V.

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing, Thurs.-Sun. from 2:30. 5/21, The Larry Elgart Orchestra. AE, V.

37TH ST. HIDEAWAY—32 W. 37th St., 947-8940. Dining and cheek-to-cheek dancing to the Irving Fields Trio, Mon.-Sat. from 7:30. AE, CB, DC, MC, V.

Floor Shows/Cabaret

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. American-Continental restaurant with cabaret Tues.-Sat. 5/18-22, Denny Dillon. 5/26, 27, Lois Sage. AE, MC, V.

CHATEAU MADRID—48th St. & Lexington Ave. (in the Hotel Lexington). 752-8080. Thru 5/22, Georgina Granados and the Rhythm Explosion, nightly at 9:30 & midnight. Closed Mon. **Flamenco Suite:** An authentic Flamenco featuring dancers singers, and guitarists, from 9:30. AE, CB, DC, MC, V.

DRINK, DANCE & ROMANCE

Barbizon Plaza LIBRARY

1st Edition: Cocktails, 4:30pm-8pm. Complimentary Buffet, Mon.-Fri. 5-7pm. **2nd Edition:** Dancing from 8pm. **3rd Edition:** Library hours: Mon.-Fri. 4:30pm-3am, Sat. and Sun. 9pm-3am. Appropriate dress required; jackets for men. On the Avenue of the Americas, 58th-59th Sts. Tel.: 247-7000.

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CLUB IBIS—151 E. 50th St., 753-3884. *Continental* restaurant with exotic decor. 5/18-30, Eartha Kitt returns Sun.-Thurs. at 9:30, Fri.-Sat. at 9 & 11:30. Upstairs: **El Sultan,** with bellydancers and mid-Eastern musicians, continuously from 10:30. AE, CB, DC, MC, V.

THE DIVE—257 W. 29th St., 695-4516. The Dive's Cabaret Review, Fri. at 10, Sat. 9:30 & 11:30. Cheek-to-cheek dancing between and after shows to the Three Play Orchestra. No Credit Cards.

EL AVRAM—80 Grove St., 243-0602. Kosher Israeli-Mediterranean restaurant/nightclub, featuring a revue with Israeli singers and bellydancers. Two shows nightly. Closed Mon. & Fri. AE, DC, MC, V.

FREDDY'S—308 E. 49th St., 888-1633. Restaurant/bar/cabaret. Thru 5/29 at 11, Charles Pierce. AE, DC, MC, V.

LES MOUCHES—260 Eleventh Ave., at 26th St., 695-5190. Restaurant/cabaret. 5/22, 29, Sheryl Lee Ralph. Shows at 11. AE, CB, DC, MC, V.

LA CHANSONNETTE—890 Second Ave., 752-7320. French restaurant, with Rita Dimitri singing Piaf-Brel-Aznavour, Mon.-Sat. Stanley Brilliant Trio for romantic music. AE, CB, DC, MC, V.

ONCE UPON A STOVE—325 Third Ave., 683-0044. Skylight Room for dining & drinking. Upstairs in the Valentine Room, Mon.-Thurs. at 7:45, *"Live from Altoona"* a musical romp through the 20's, 30's and 40's. Talented waiters & waitresses perform Fri. & Sat., at 8 & 11. AE, DC, MC, V.

O'NEALS' TIMES SQUARE—147 W. 43rd St., 869-4200. **Broadway:** 5/18, 25, Orson Bean. 5/19-22, John Gabriel. AE, CB, DC, MC, V.

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. Wed. & Sun. at 9, Thurs.-Sat. at 9 & midnight, *"Forbidden Broadway"*, a musical comedy satire. AE, CB, DC, MC, V.

PANACHE—1409 Sixth Ave., 765-5080. Restaurant/cabaret. Fri. & Sat. *Panache.* 5/18, Janine Battaglia. 5/19, Ed Franco. 5/20, Jody Ebling. 5/24, Bob Saltzburg. Shows at 8:30 & 11:30. AE, MC, V.

PLAYBOY CLUB—5 E. 59th St., 752-3100. "Key" club restaurant ($25 membership). Five floors of entertainment and dining, from disco in Hef's, to Greg Thompson's *"Broadway Follies"* in the Cabaret. Reservations a must. DC, MC, V.

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Kicks II,* French cabaret revue produced by Peter Jackson. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view, Sy Oliver and his Orchestra, play for dancing (exc. Mon.). AE, CB, DC, MC, V.

S.P.Q.R.—133 Mulberry St., 925-3120. **Upstairs:** Sun. at 6 & 8, Jeanie Bennett with Lynn Welshman and The Tentet Jazz Band. *That's Entertainment* a musical celebration, Tues.-Thurs. at 9:30 & 11:30, Fri.-*Sat. at* 10 & *midnight. Dancing to the* Lynx *Trio.* AE, CB, DC, MC, V.

VAN BUREN—349 W. 46th St., 581-0222. Restaurant/cabaret. 5/19, 26, Evelyn Page. 5/20, 21, 27, 28, Robert Ray & The Rayettes. 5/22, Shirley Lemmon. 5/23, Bob Tredor & Debbie Reagan. AE, CB, DC, MC, V.

WEST BANK CABARET—407 W. 42nd St., 695-6909. 5/22, *Just Good Friends* with Peter Clem, Aurelio Font and Page Jackson. 5/23, The Singing Experience in *Springtime Songfest.* AE, MC, V.

Hotel Rooms

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. **Saratoga:** Flutist Herbie Mann, Tues.-Thurs. at 10 & 11:30, Fri. & Sat. 9:30, 11:30 & 1 a.m. AE, CB, DC, MC, V.

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe:** Thru 6/26, Bobby Short Tues.-Sat., 10 & midnight. **Bemelmans Bar:** Barbara Carroll plays Mon.-Sat., from 9:30. AE, CB, DC, MC, V.

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with string quartet Mon.-Sat. **Trumpet's:** Elegant *nouvelle-cuisine restaurant with pianist,* Mon.-Fri. 6:30-11:30, Sat. 8:30-1:30. AE, CB, DC, MC, V.

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Tues.-Sat., 5-midnight, replaced Sun. & Mon. by Janina Serden. **Sybils:** Pianist/singer Confrey Phillips, Mon.-Sat., at 9 & midnight, dining & dancing until 4 a.m. **Hurlingham's:** Pianist Ruth Andrews Fri.-Tues. 6-11, Janina Serden plays Wed. & Thurs. AE, CB, DC, MC, V.

PARKER MERIDIEN—119 W. 56th St., 245-5000. **Le Patio:** Pianist Kevin Olson, Mon. 9-1, Tues.-Fri. 6-7:30. Pianist/singer Chris Barrett, Tues.-Sat. 9-1 a.m. AE, CB, DC, MC, V.

PIERRE—Fifth Ave., at 61st St., *838-8000.* **The Cafe:** The Bucky Pizzarelli Trio with Tony Monte on piano and Ron Naspo on bass, Tues.-Sat., 9-1 a.m. AE, CB, DC, MC, V.

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Dance music by the Roger Stanley Trio, Tues.-Sun., 6-12:30 a.m. AE, CB, DC, MC, V.

SHERATON CENTRE—52nd St. & Seventh Ave., 581-1000. **Caffe Fontana:** Continental restaurant. Piano bar entertainment, 5-1 a.m. nightly. **Rainier's:** Exquisite restaurant with pianist Ann Hampton Callaway entertaining Mon.-Sat. **La Ronde:** Cabaret-show lounge, thru 6/5, Billy Fellows, Mon.-Sat. at 10:30 and 12:30, and live dance music 9:30-2 a.m. AE, CB, DC, MC, V.

SHERRY-NETHERLAND—781 Fifth Ave., 355-2800. **Le Petit Cafe:** Ed Goldman plays Mon.-Sat. 7:30-1 a.m. AE, DC, MC.

ST. REGIS SHERATON—Fifth Ave. & 55th St., 753-4500. **King Cole Room:** Thru 5/29, "More of Loesser" starring Robert Morse, Lynne Thigpen, Liz Callaway, Regina O'Malley, Mon.-Thurs. at 9:30, Fri. & Sat. *at 9:30 & 11:30.* **Astor's:** Thru 6/12, pianist-singer Ronny Whyte, Mon.-Sat., 9:30-1:30 a.m. AE, CB, DC, MC, V.

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Jimmy Lyon plays Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. **Hideaway:** Pianist/singer George Feyer Tues.-Sat., 9-1 a.m. AE, CB, DC, MC, V.

Background Music

CHRISTY'S SKYLITE GARDENS—64 W. 11th St., 673-5720. Romantic skylights, and musical entertainment Mon.-Thurs. 8:30-12:30 a.m.; Fri. & Sat. 9-1 a.m. AE, DC, MC, V.

DENNISES'—137 Franklin St., 925-7822. Continental restaurant. Tues., Wed., Fri. singer-pianist Lily Lisk. Thurs. singer-guitarist Bob Horan. Music starts at 5:30. AE, CB, DC, MC, V.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Continental restaurant. Mon.-Tues. singer-pianist Marian Taylor. Wed.-Sat. Nick Michaels. AE, CB, DC, MC, V.

VARIATIONS—358 W. 23rd St., 691-1559. Continental restaurant. *Singer pianist* Jorge Rios *plays* nightly from 7 p.m. AE, V.

Piano Rooms

BROADWAY JOE—315 W. 46th St., 246-6513. Fri. & Sat., 10:30-2 a.m., Jimmy Lyon plays. Sun. from 8-1, *pianist-singer* Paul Roth. AE, CB, DC, MC, V.

CARNEGIE TAVERN—165 W. 56th St., 757-9522. Pianist Ellis Larkins plays Mon.-Sat., 8-midnight. AE, DC, MC, V.

DUPLEX—55 Grove St., 255-5438. *Cabaret/piano* bar. 5/17, Mr. Ruby Rims. 5/18, Helen Baldassare. 5/19, Lucia Tristan. 5/20, Tom Matthews. 5/21, Bruce Hopkins & Co. 5/22, Karen Mason with Brian Lasser. 5/23, Rochelle Seldin. 5/24, Steve Hayes. No credit cards.

HANRATTY'S—1754 Second Ave., 289-3200. 5/17, Vinson Hill. 5/18-22, Sammy Price. 5/23, 24, Red Richards. 5/25-29, Dave McKenna. AE.

LA CAMELIA—225 E. 58th St., 751-5488. Elegant Italian restaurant with singer-pianist Mario Leone nightly from 10-2 a.m. AE, MC, V.

LE VERT GALANT—109 W. 46th St., 582-7989. Great French restaurant. Pianist/singer René Martel in lounge Tues.-Sat. from 7:30. Danny Apolinar entertains Sun. from 7:30. AE, CB, DC, MC, V.

PIANO BAR—69th St. & Broadway, 787-2501. Open nightly from 9. Mon.-Tues. Andy Cahill. Wed.-Sun. Houston Allred. AE, DC, MC, V.

THE RAVELLED SLEAVE—79th St. at Third Ave., 628-8814. Continental restaurant. Arnold Nelson and Tony Stephano alternate at the keyboards. AE, MC, DC, V.

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Song stylist Louis Hancock at the piano, with Bobby Arkin on bass, Thurs. 8:30-midnight, Fri.-Sat. 9-1 a.m. AE, DC, MC, V.

VILLAGE CORNER—Bleecker St. & LaGuardia Pl., 473-9762. Fri.-Tues., pianist Lance Hayward; Jim Roberts & Friends play Wed. & Thurs. AE, MC, V.

VILLAGE GREEN—531 Hudson St., bet. W. 10th & Charles Sts., 255-1650. 5/17, 23, Franklin Roosevelt Underwood 5/18-22, Murray Grand. AE, MC, V.

RADIO HIGHLIGHTS

Wed., May 19

2:06/WQXR-AM/FM—Hummel: Piano Cto in b. **Rossini:** La Regata Veneziana.

3:00/WNCN—Butterworth: A Shropshire Lad (Barbirolli).

4:00/WNCN—Poulenc: Soirees de Nazelles (Ranck).

5:00/WNCN—Telemann: Qt for Recorder, Oboe, Violin & Continuo in G (Schaeffer, Tottcher, Brandis, Koch, Grebe).

5:06/WQXR-AM/FM—Glazunov: Waltz #2 in F.

6:00/WNCN—Berwald: Sym #5 in C "Singuliere" (Rudolf).

7:00/WNCN—Goldmark: The Queen of Sheba: Magische Tone berauschender Duft (Caruso).

8:06/WQXR-AM/FM—Bach: Suite #5 in g.

9:00/WNCN—Ravel: Gaspard de la Nuit (de Larrocha).

10:00/WNCN—Tchaikovsky: Sym #2 in c, Op. 17 "Little Russian" (Zinman).

11:00/WNCN—Mozart: Clarinet Qnt in A (Peyer, Amadeus Qt).

Thu., May 20

2:06/WQXR-AM/FM—Schubert: Sym #5 in B-Flat.

4:00/WNCN—Liszt: Réminiscences de Norma (Davis).

3:00/WNCN—Bach: Trio Sonata for Organ #1 in E-Flat (Biggs).

5:00/WNCN—Rodrigo: Fantasia for a Courtier (Lagoya/Almeida).

5:06/WQXR-AM/FM—Ravel: Menuet Antique.

6:00/WNCN—Severac: Valse brillante de Concert "Pippermint-Get" (Johannesen).

7:00/WNCN—Verdi: Don Carlo: Ella giammai m'amo (Pinza/Cleva).

8:00/WNCN—Anon.: Medieval English Lyrics (Harrison).

WNYC—Haydn: Trio in d (Beaux Arts Trio).

8:06/WQXR-AM/FM—Telemann: Don Quichotte Suite. **Shostakovich:** Sym #1 in F.

10:00/WNCN—Vaughan Williams: Sym #3 "Pastoral" (Price/Boult).

11:00/WNCN—Chopin: Cello & Piano Sonata in g, Op. 65 (Piatigorsky, Firkusny).

Fri., May 21

2:06/WQXR-AM/FM—Dvorak: Violin Cto in a, Op. 53.

3:00/WNCN—Chopin: Etude in c-sharp, Op. 10, #4 (Horowitz).

WNYC—Carter: Cello Sonata.

4:00/WNCN—Stravinsky: 3 Pieces for Clarinet (Deplus).

5:00/WNCN—Tartini: Violin, Strings & Organ Cto in D (Gulli/Abbado).

5:06/WQXR-AM/FM—Chopin: Tarantelle in A-Flat, Op. 43.

6:00/WNCN—Elgar: Serenade for Strings in e, Op. 20 (Barbirolli).

7:30/WNYC—Haydn: Orlando Paladino (Silverstein).

8:00/WNCN—D. Scarlatti: Harpsichord Sonatas (Ross).

8:06/WQXR-AM/FM—Roussel: Evocations, Op. 15.

9:00/WNCN—Purcell: Trumpet & Strings Sonata (Burns, Mendelssohn String Qt). Recorded at the 92nd St. YM-YWHA.

11:00/WNCN—Faure: Papillon for Cello & Piano, Op. 77 (Reese, Feninger).

WNYC—Dvorak: String Qnt in E (Berlin Philharmonic Qnt).

Sat., May 22

9:06 a.m./WQXR-AM/FM—Liszt: Mephisto Waltz.

10:00 a.m./WNCN—J. Strauss Jr.: Wine, Women & Song Waltz, Op. 333 (Karjan).

10:06 a.m./WQXR-AM/FM—Roussel: Sym #3 in g, Op. 42.

11:00 a.m./WNCN—Kodaly: Peacock Variations (Dorati).

12:00/WNCN—Poulenc: Poemes de Guillaume Apollinaire: Dans le Jardin d'Anna; Allons plus vite (Senechal, Baldwin).

1:00/WNCN—Mozart: Sym in F (I Musici).

WNYC—Schubert: Sym #8 "Unfinished"; **Stravinsky:** Sym in Three Movements (Von Stade/Sinopoli).

2:06/WQXR-AM/FM—Gounod: Romeo et Juliette.

3:00/WNCN—Lalo: Violin Cto in F, Op. 20 (Ricci/Froment).

5:06/WQXR-AM/FM—Saint-Saens: Morceau de Concert for Harp & Orch, Op. 154.

6:00/WNCN—Haydn: Piano Trio #41 in e-flat (Beaux Arts Trio).

6:30/WQXR-AM/FM—Reger: From My Daily, Op. 82.

7:00/WNCN—Wagner: Die Meistersinger: Dance of the Apprentices & Entrance of the Masters (Ormandy).

8:00/WNCN—Poulenc: Biches (Pretre).

WNYC—Conversations & performances by keyboard artists.

9:00/WNCN—Mompou: Canciones y danzas, #4-6 (de Larrocha).

9:06/WQXR-AM/FM—Prokofiev: Piano Cto #3 (Rattle).

11:00/WNCN—Myslivecek: Octet in B-Flat, #3 (Bolle).

Sun., May 23

9:06 a.m./WQXR-AM/FM—Gabrielli: Sacrae Symphoniae, O Jesu mi Dulcissime.

10:00 a.m./WNCN—Villa-Lobos: Guitar Prelude #1 in e (Kessler, Kuskin, Bender).

10:06 a.m./WQXR-AM/FM—Schubert: Sym #4 in c "Tragic."

11:00 a.m./WNCN—Bartok: Orch Cto (Ferencsik).

1:00/WNCN—Brahms: Sym #4 in e, Op. 98 (Ferencsik).

1:06/WQXR-AM/FM—Handel: Ah, che pur toppo e vero; Cantata "Lucrezia": Tra amplessi innocenti.

2:06/WQXR-AM/FM—Holst: Saturn, the Bringer of Old Age from The Planets.

3:00/WNCN—Granados: Valses Poeticos (de Larrocha).

3:06/WQXR-AM/FM—Beethoven: Piano Cto #3 in c; Piano Cto #4 in G (Mehta).

4:00/WNCN—Dowland: Farewell (Bream).

5:06/WQXR-AM/FM—Zubin Mehta, conductor.

6:00/WNCN—Francaix: Divertimento for Flute & Chamber Orch (Wilson, Orpheus Chamber Ensemble).

WNYC—Beethoven: Piano Qt in C; Tchaikovsky: String Qt #2 in F, Op. 22 (Schub, Gabrieli String Qt).

7:00/WNCN—Gounod: Faust (Steber, Conley, Siepi/Cleva).

7:06/WQXR-AM/FM—Brahms: Ballade #2 in D from 4 Ballades, Op. 10.

8:00/WNYC—Mendelssohn: Piano & Orch Cto #1 in g, Op. 25 (Kalichstein/Mata).

8:06/WQXR-AM/FM—Wagner: Gotterdammerung, Part 1.

Mon., May 24

2:06/WQXR-AM/FM—Ravel: Une Barque sur l'ocean from Miroirs.

3:00/WNCN—Boccherini: Qnt in g, Op. 29, #6 (S. Kuijken, Stuurop, Dael, Bylsma, W. Kuijken).

5:00/WNCN—Marcello: Recorder & Continuo Sonata #6 in C (Clemencic, Bachtiar, Jaccottet).

5:06/WQXR-AM/FM—Paganini: Violin & Guitar Sonata #2 in D.

6:00/WNCN—Bach: Brandenburg Cto #5 in D (Busch).

7:00/WNCN—Halevy: La Juive: Highlights (Arroyo, Moffo, Tucker/Almeida).

8:00/WNCN—Nielsen: Praeludium & Presto for Violin Solo, Op. 52 (Elbaek).

8:06/WQXR-AM/FM—Lalo: Symphonie Espagnole.

9:00/WNCN—Beethoven: Qt #5 in A, Op. 18, #5; Qt #13 in B-Flat, Op. 130 with the Grosse Fuge as final movement (Mann, Carlyss, Rhodes, Krosnick). Recorded at the 92nd St. YM-YWHA.

9:06/WQXR-AM/FM—Bruckner: Sym #4 in E-Flat (Tennstedt).

11:00/WNCN—Spohr: Octet in E, Op. 32 (Consortium Classicum).

Tue., May 25

2:06/WQXR-AM/FM—Schumann: Piano Trio #1 in d, Op. 63.

3:00/WNCN—Smetana: Ma Vlast: The Moldau (Ancerl).

WNYC—Rorem: Book of Hours.

4:00/WNCN—Shostakovich: Sym #6 in b, Op. 54 (Previn).

5:00/WNCN—Kabalevsky: Violin Cto in C, Op. 48 (P. Zukerman/Foster).

5:06/WQXR-AM/FM—Balakirev: Islamey.

6:00/WNCN—Dvorak: Sym #8 in G, Op. 88 (Giuliani).

6:30/WNYC—Barlow: The Winter's Past (Hanson).

7:00/WNCN—Donizetti: Linda de Chamonix: Arias (Sills/Jalas).

WNYC—Rachmaninoff: 3 Symphonic Dances, Op. 45 (Slatkin, Vox Cum Laude).

8:00/WNCN—F. Couperin: Les Gouts-reunis ou Nouveaux Concerts: Concert #8 in G (Nicolet, Holliger, Brandis, Banchini, Ulsamer, Sax, Jaccottet).

8:06/WQXR-AM/FM—Korngold: Violin Cto in D, Op. 35.

9:00/WNCN—Mahler: Sym #5 in c-sharp (de Waart).

9:06/WQXR-AM/FM—Honoring the 90th Anniversary of I Pagliacci.

11:00/WNCN—Corelli: Trio Sonata, Op. 5, #12 (Plummer, Hamilton, Kessler).

WNYC—Schubert: Sonata in C "Grand Duo" (A. & A. Kontarksy).

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Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
4 Health Field
5 New Zoo Review
7 News
9 Joe Franklin
11 Wed/Aprenda Ingles
Thu,Tue/I Dream of Jeannie
Fri/Gigglesnort Hotel
Mon/Carrascolendas
H Wed/**Movie:** Charlie, the Lonesome Cougar
Thu/**Movie:** The Mysterious Stranger
Fri/Brendon Chase-the Planet
S Thu/**Movie:** Mulefeathers
Fri/**Movie:** Spaceketeers
Tue/**Movie:** My Bodyguard

6:25
4 Today in New York
7 Listen and Learn

6:30
2 Captain Kangaroo
5 Popeye
11 Hot Fudge
13 Wed-Fri,Tue/Captioned News
Mon/Inside Albany
H Fri/Brendon Chase-the Hunt
Mon/**Movie:** The Apple Dumpling Gang Rides Again
Tue/National Collegiate Boxing Association Finals

6:45
21 A.M. Weather

7:00
2 Morning
4 Today
5 Great Space Coaster
7 Good Morning America
9 Jimmy Swaggart
11 Josie and the Pussycats
13 Nightly Business Report
21 Lilias, Yoga and You
H Wed/Melissa Manchester in Concert
Fri/What on Earth?

7:30
5 Woody & Bugs
9 Jim Bakker
11 MGM Cartoons
13 MacNeil/Lehrer Report
21 Wed-Fri,Tue/L.I. Newsview
Mon/ Washington Mainstream
H **Movie:** The Daybreakers
S Thu/Fractured Flickers
Mon/Short Picks

8:00
11 Tom and Jerry
13 Wed-Fri/N.J. Nightly News
Mon/*Inside Albany*
21 Sesame Street
H Wed/That Man in the White House: F.D.R.
Fri/**Movie:** The Apple Dumpling Gang Rides Again
Tue/**Movie:** The Americanization of Emily
S Wed,Mon/**Movie:** Bugs Bunny
Thu/**Movie:** My Bodyguard
Fri/**Movie:** Captain Scarlet vs. the Mysterons
Tue/Fractured Flickers

8:30
5 Flintstones
9 Wed,Mon/Meet the Mayors
Thu/Nine on N.J.
Fri/Newark and Reality
Tue/N.Y. Report
11 Magilla Gorilla
13 Over Easy
H Mon/**Movie:** Carbon Copy
S Tue/**Movie:** Toby and the Koala

9:00
2 World of People
4 Donahue
5 Brady Bunch
7 Richard Simmons
9 *Straight Talk*
11 Flipper
13 Sesame Street
21 Instructional School Service through 3 p.m.

9:30
2 Jokers Wild
5 My Three Sons
7 Good Morning New York
11 Gentle Ben
S Wed,Fri,Mon/Aerobicize

10:00
2 One Day at a Time
4 Diff'rent Strokes
5 Waltons
9 Romper Room
11 Civic Programming
13 Instructional programming thru 4 p.m.
H Wed/**Movie:** The Legend of the Lone Ranger
Thu/**Movie:** Cardiac Arrest
Fri/**Movie:** The Americanization of Emily
Mon/**Movie:** The Outlaw Josey Wales
Tue/**Movie:** Savage Harvest
S Wed/**Movie:** The V.I.P.s
Thu/**Movie:** All the Fine Young Cannibals
Fri/**Movie:** The Glass Bottom Boat
Mon/**Movie:** Chandler
Tue/**Movie:** Julie

10:30
2 Alice
4 Wheel of Fortune
W Wed/**Movie:** The Four Seasons
Thu/**Movie:** Black Girl
Fri/**Movie:** The Earthling
Mon/**Movie:** Touched by Love
Tue/**Movie:** Electric Eskimo

11:00
2 Price Is Right
4 Texas
5 Hour Magazine
7 Love Boat
9 John Davidson
11 Medical Center

11:30
H Thu/**Movie:** The Four Seasons
Tue/**Movie:** Cardiac Arrest
S Thu/**Movie:** The Country Girl
Mon/**Movie:** Excalibur

12 NOON
2 Tattletales
4 Doctors
5 Midday
7 Family Feud
9 News
11 Candid Camera
H Wed/What on Earth?
Fri/Melissa Manchester in Concert
S Wed/Kitty Wells
Fri/**Movie:** All That Jazz
Tue/**Movie:** Cutter's Way

12:30
2 Young and the Restless
4 Search for Tomorrow
7 Ryan's Hope
11 Inn Midday Edition
H Mon/Flashback: The Last Voyage of the Morro Castle

1:00
2 As the World Turns
4 Days of Our Lives
7 All My Children
9 Tic Tac Dough
11 *700 Club*
H Wed/**Movie:** Savage Harvest
Fri/**Movie:** Steel
Tue/Video Jukebox

1:30
5 Love American Style
9 Pitfall
H Thu/**Movie:** Carbon Copy
Mon/**Movie:** Caveman
Tue/**Movie:** The Four Seasons
S Wed/Bizarre

2:00
4 Another World
5 Ghost and Mrs. Muir
7 One Life to Live
9 Bullseye
11 Magic Garden
S Wed, Mon/Aerobicize
Thu/**Movie:** My Bodyguard
Tue/**Movie:** ffolkes

2:15
S Fri/Aerobicize

2:30
2 Capitol
5 Bewitched
9 Match Game
11 Krofft Superstars
H Wed/**Movie:** A Force of One
S Wed/**Movie:** Mulefeathers
Fri/**Movie:** Conflict of Interest
Mon/**Movie:** The Country Girl

3:00
2 Guiding Light
4 CHiPs
5 Get Smart
7 General Hospital
9 Bonanza
11 Tom and Jerry
21 Lilias, Yoga and You
H Thu/**Movie:** The Outlaw Josey Wales
Fri/Video Jukebox
Mon/**Movie:** The Daybreakers

3:30
5 Brady Bunch
21 Villa Alegre
H Fri/**Movie:** Caveman
Tue/**Movie:** Beyond the Reef

4:00
2 Barnaby Jones
4 Mary Tyler Moore
5 Little Rascals
7 Edge of Night
9 *Wed/**Movie:** P.J.* (1968). George Peppard, Gayle Hunnicutt, Wilfrid Hyde-White. Fairly standard private-eye tale.
Thu/**Movie:** Assault on Precinct 13 (1976). Austin Stoker, Darwin Joston, Laurie Zimmer. A youth gang lays siege to an L.A. police department. Directed by John Carpenter.
Fri/**Movie:** The Ambushers (1967). Dean Martin, Senta Berger, Janice Rule. Agent Matt Helm is sent to discover the whereabouts of an experimental flying saucer which was brought down somewhere in Mexico.
Mon/**Movie:** Flying Leathernecks (1951). John Wayne, Robert Ryan. Sturdy WW2 action film, directed by Nick Ray.
Tue/**Movie:** Tall in the Saddle (1944). John Wayne, Ella Raines. A woman-hating cowboy becomes the foreman of a ranch owned by a pretty young woman and her spinster aunt.
11 Scooby Doo
13 Sesame Street
21 Wed,Thu,Mon,Tue/Over Easy
Fri/Women's Digest
H Wed/Flashback: The Last Voyage of the Morro Castle
S Wed/Last of the Caddoes
Thu/**Movie:** Spaceketeers
Tue/Fractured Flickers

4:30
4 Dark Shadows
5 What's Happening
7 People's Court
11 Good Times
21 Electric Company
S Wed/**Movie:** Bugs Bunny
Fri/**Movie:** Captain Scarlet
Tue/**Movie:** Toby and the Koala

5:00
2 4 7 News
5 Bionic Woman
11 Little House on the Prairie
13 Mister Rogers' *Neighborhood*
21 Sesame Street
H Wed/Brendon Chase: the Hunt
Fri/Brendon Chase: the Planet
Mon/Brendon Chase-the Nest
Tue/**Movie:** Young and Free
S Mon/**Movie:** Bugs Bunny

5:30
H Wed/Melissa Manchester in Concert
Thu/**Movie:** The Mysterious Stranger
Fri/Brendon the Hunt
Mon/**Movie:** The Apple Dumpling Gang Rides Again

Evening, May 19-21 and 24-25

Wed., May 19

6:00
2 4 7 News
5 Charlie's Angels
9 Hawaii Five-O
11 Happy Days Again
13 Dick Cavett
21 New Voice
31 Brooklyn College Presents
S **Movie:** ffolkes

6:30
11 Barney Miller
13 N.J. Nightly News
21 Motorweek
31 City Comment
H **Movie:** Charlie, the Lonesome Cougar. Part II.

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 You Asked For It
11 Jeffersons
13 Nightly Business Report
21 Over Easy
31 Emperor Jones

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 People's Court
9 **Baseball:** Mets vs. Cincinnati Reds
11 News
13 MacNeil/Lehrer
21 L.I. Newsview
H National Collegiate Boxing Association Finals

8:00
2 Incredible Hulk
4 **Special:** Marco Polo. Starring Ken Marshall. Concl.
5 PM Magazine
7 Greatest American Hero
11 Odd Couple
13 Media Probes
21 Murder Most English
S Bizarre
W **Movie:** Separate Ways

8:30
5 Carol Burnett
11 **Baseball:** Yankees vs. Kansas City
13 Soldier Girls
S Kitty Wells

9:00
2 **Movie:** Who'll Stop the Rain? (1978). Tuesday Weld, Nick Nolte, Michael Moriarty.
5 Merv Show
7 Fall Guy
21 Alfred Hitchcock
31 Humanities Through the Arts
H **Movie:** Network
U **Movie:** Tim

9:30
21 Doctor in the House
31 American Story

9:45
W **Movie:** The Four Seasons

10:00
5 News
7 Wayne Newton Special
13 Nana: The Queen
21 More of that Nashville Music
31 Japan: Living/ Changing Tradition
S **Movie:** Young Lady Chatterley

10:10
9 Kiner's Korner

10:30
9 **Soccer:** Cosmos vs. Portland Timbers

10:30
11 News
21 31 With Ossie & Ruby

11:00
2 4 7 11 News
5 M*A*S*H
11 Honeymooners
13 Dick Cavett
21 L.I. Newsview
31 Humanities Through the Arts
H Robert Klein at Yale
U **Movie:** Tim

11:30
2 **Movie:** Orca (1977). Richard Harris, Charlotte Rampling.
4 Tonight
5 Starsky & Hutch
7 Nightline
11 News
13 Masterpiece Theatre: Love in a A Cold Climate
21 Captioned News
31 American Story

11:45
S **Movie:** The Four Seasons
W **Movie:** Till Marriage Do Us Part

12 **MIDNIGHT**
5 Saturday Night
7 Love Boat
21 Latenight
31 Japan: Living/ Changing Tradition

12:30
4 Late Night with David Letterman
5 Get Smart
9 Entertainment Tonight
31 Understanding Human Behavior
H **Movie:** Escape From New York

1:00
5 Rat Patrol
9 Outer Limits
11 Twilight

1:10
7 **Movie:** House of Bamboo (1955). Robert Stack, Robert Ryan.

1:15
S **Movie:** Pick-Up Summer

1:30
4 Here's Lucy
5 Love American Style
11 News

1:40
S **Movie:** The Attic

1:41
2 **Movie:** The Beguiled (1971). Clint Eastwood, Geraldine Page.

2:00
4 Mary Tyler Moore
5 **Movie:** Force of Evil (1948). John Garfield, Thomas Gomes. A tough, well-told story about corruption in the streets with a great Garfield performance.
9 Joe Franklin
11 **Movie:** Shenandoah (1965). James Stewart, Doug McClure. The anguish of the Civil War dramatized through the experiences of one family. Sentimental but powerfully emotional moments.

2:10
H **Movie:** The Hand

2:30
4 Millionaire

3:00
9 **Movie:** The Crazies (1976). Lane Carroll, W.G. McMillan. A military plane carrying a biological warfare virus crashes near a small town.

3:10
7 News

3:15
S **Movie:** Young Lady Chatterley

3:41
2 **Movie:** The Protector (1968). Robert Young, Anne Baxter.

3:55
H **Movie:** The Awakening

4:00
11 Hazel

4:30
11 Abbott and Costello

5:00
11 Biography
S Bizarre

5:30
9 Morning Stretch
11 Black Conversations

5:45
H The Strange Death of the Desert Fox

Thu., May 20

6:00
2 4 7 News
5 Charlie's Angels
9 Hawaii Five-0
11 Happy Days Again
13 Dick Cavett
21 New Voice
31 N.Y.U. Broadcast Lab
S **Movie:** The Electric Horseman

6:30
11 Barney Miller
13 N.J. Nightly News
21 Sport Fishing
31 City Comment

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 You Asked For It
11 Jeffersons
13 Nightly Business Report
21 Over Easy
31 Righteous Apples
H Time Was..the '60s

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 Where Were You?
9 Entertainment Tonight
11 News
13 MacNeil/Lehrer
21 L.I. Newsview
31 Kennedy Center Tonight: Dance Theatre of Harlem Presents Stravinsky's "Firebird"

8:00
2 Magnum, P.I.
4 Fame
5 PM Magazine
7 The Grinch Grinches the Cat in the Hat
9 **Movie:** Village of the Damned (1960). George Sanders, Barbara Shelley, Martin Stephens. A mishap in an English village is followed by the birth of strange, emotionless children.
11 **Movie:** Uptown Saturday Night (1974). Sidney Poitier, Bill Cosby. Farcical chase through the underworld has a wealth of black talent.
13 New York & Co.
21 Women's Digest
H **Movie:** Cardiac Arrest
S **Movie:** Resurrection
W **Movie:** Black Girl

8:30
5 Carol Burnett
7 Mork and Mindy
13 Sneak Previews
21 Top of the World

9:00
4 Diff'rent Strokes
5 Merv Show
7 Barney Miller
13 Golden Age of Television: Patterns, Starring Richard Kiley, Ed Begley and Everett Sloane.
21 Lights! Camera! Annie! The Making of a Major Hollywood Musical
31 It's Everybody's Business
U **Movie:** Second Hand Hearts

9:30
4 Gimme a Break
7 Taxi
9 Nine on N.J.
31 Contemporary Health Issues
H Hitler's Master Race. . .The Mad Dream of the SS

10:00
2 Lily for President? Comedy special starring Lily Tomlin, James Garner, Sally Field.
4 Hill Street Blues
5 11 News
7 20/20
9 Meet the Mayors
13 Nana: Fall of an Empire
21 Matters of Life and Death
31 American Government Survey
H **Movie:** The Daybreakers

S Romance: Love at the Crossroads
W **Movie:** Bobby Jo and the Outlaw

10:30
9 Apple Polishers
11 News
21 Tony Brown's Journal
31 It's Everybody's Business
S Gallagher: An Uncensored Evening

11:00
2 4 7 News
5 M*A*S*H
9 Benny Hill
11 Honeymooners
13 Dick Cavett
21 L.I. Newsview
31 Contemporary Health Issues
U **Movie:** Second Hand Hearts

11:30
2 Quincy
4 Tonight
5 Starsky & Hutch
7 Nightline
9 Racing from Roosevelt
11 Saturday Night
13 American Playhouse: Oppenheimer
21 Captioned News
31 American Government Survey
S **Movie:** The Country Girl
W **Movie:** Young Playthings

11:55
H **Movie:** Carbon Copy

12 **MIDNIGHT**
7 Vegas
9 **Movie:** Dirty Money (1974). Alain Delon, Richard Crenna, Catherine Deneuve. A successful criminal's career is threatened when the woman he loves becomes involved with the cop looking for him.
21 Latenight

12:30
2 McMillan & Wife
4 Late Night with David Letterman
5 Get Smart
11 Star Trek

1:00
5 Rat Patrol

1:10
7 **Movie:** Devil's Angels (1967). John Cassavetes, Beverly Adams.

1:30
4 Here's Lucy
5 Love American Style
11 News
H **Movie:** Melvin and Howard

1:50
S **Movie:** Pick-Up Summer

2:00
4 Mary Tyler Moore
5 **Movie:** The Deerslayer (1978). Steve Forrest, Ned Romero. Recent adaptation of James Fenimore Cooper's adventure story.
9 Joe Franklin
11 **Movie:** Madame X (1966). Lana Turner, John Forsythe. A lawyer defends a woman accused of murder, unaware she's his mother. Overblown but intriguing Hollywood melodrama.

2:18
2 **Movie:** Pioneer Woman (1973). Joanna Pettet, William Shatner.

2:30
4 Millionaire

2:50
7 News

3:00
9 **Movie:** Star Spangled Rhythm (1942). Bing Crosby, Ray Milland, Bob Hope, Veronica Lake. A musical comedy with a cast of 43 top stars.

3:05
H **Movie:** The Outlaw Josey Wales

3:30
S Romance: Love at the Crossroads

3:47
2 **Movie:** Man of the People (1969). Fernando Lamas, Vera Miles.

4:00
11 Hazel
S **Movie:** Electric Horseman

4:30
11 Abbott and Costello

5:00
11 Biography

5:25
H Hitler's Master Race. . . The Mad Dream of the SS

5:30
9 Morning Stretch
11 Open Mind

Fri., May 21

6:00
2 News
5 Charlie's Angels
9 Hawaii Five-O
11 Happy Days Again
13 Dick Cavett
21 New Voice
31 Brooklyn Magazine
H **Movie:** Young and Free
S **Movie:** The Americanization of Emily

6:30
11 Barney Miller
13 N.J. Nightly News
21 Old Houseworks
31 City Comment

6:45
31 News from City Hall

7:00
2 7 News
5 M*A*S*H
9 You Asked For It
11 Jeffersons
13 Nightly Business Report
21 Over Easy
31 From Jumpstreet
U **Movie:** The First Deadly Sin

7:30
2 In Search of. . . Spirit Voices
4 Family Feud
5 All in the Family
7 That's Hollywood
9 Entertainment Tonight
11 News
13 MacNeil/Lehrer
21 L.I. Newsview
31 South by Northwest
H Race for the Pennant - Special Edition: The Rookies

8:00
2 Dukes of Hazzard
4 Jokebook
5 PM Magazine
7 Benson
9 N.Y. Report
11 **Baseball:** Minnesota Twins vs. Yankees
13 Washington Week in Review
21 Kennedy Center Tonight: Firebird by the Dance Theatre of Harlem
31 Sharing the Dream
H **Movie:** The Dogs of War
S **Movie:** The Howling
W **Movie:** Billy Boy

8:30
4 Chicago Story
5 Carol Burnett
7 Maggie
9 **Baseball:** Mets. vs. Houston Astros
13 Wall $treet Week

9:00
2 Dallas
5 Merv Show
7 **TV Movie:** Dreams Don't Die (1981). Ike Eisenmann, Trini Alvarado, Paul Winfield.
13 Creativity with Bill Moyers
21 **Movie:** Orchestra Wives (1942). George Montgomery Ann Rutherford.
31 To be announced
U **Movie:** The Hand

9:30
S Bizarre

9:45
W **Movie:** Graduation Day

10:00
2 Nurse
4 McClain's Law
5 News
13 The American City
H **Movie:** Steel
S Playboy's Playmate Reunion

10:30
11 News
13 Matters of Life and Death
21 Images of Indians

10:40
9 Kiner's Korner

11:00
2 4 11 News
5 M*A*S*H
9 Benny Hill
13 Dick Cavett
21 L.I. Newsview
U **Movie:** Mean Streets

11:30
2 **Basketball:** NBA Playoff
4 Tonight
5 Starsky & Hutch
7 Nightline
9 Ironside
11 Saturday Night
13 Golden Age of Television: Patterns. Starring Richard Kiley, Ed Begley and Everett Sloane.
21 Captioned News
S **Movie:** Excalibur
W **Movie:** Fritz the Cat

11:45
H **Movie:** Caveman

12 **MIDNIGHT**
7 Fridays
21 Latenight

12:30
4 SCTV Network
5 America's Top Ten
9 **Movie:** The Man Who Could Cheat Death (1959). Anton Diffring Christopher Lee. A 104-year-old man who stays young through a special gland operation.
11 Star Trek
13 Superstar Dudley Moore

1:00
5 Sha Na Na
U **Movie:** Amarcord
W Jethro Tull

1:20
H **Movie:** The Haunting of Julia

SOLUTIONS TO LAST WEEK'S PUZZLES

■	B	E	W	I	L	D	E	R	I	N	G	■	■	■
S	■	K	■	T	■	O	■	I	■	E	■	P	■	S
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M	A	A	S	■	A	D	Z	■	■	K	O	L	A	■	■	B	O	A	T	S
C	H	R	I	S	T	I	A	N	■	I	L	O	N	A	■	E	A	M	O	N
G	I	L	L	E	S	P	I	E	■	L	I	V	I	N	G	S	T	O	N	E
E	L	I	O	T	■	O	R	T	■	D	O	E	■	G	U	T	H	R	I	E
E	L	S	■	■	E	D	E	S	S	A	■	A	S	I	N	■	■	■	■	■
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J	E	K	Y	L	L	■	R	I	N	■	A	R	R	O	W	S	M	I	T	H
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E	L	M	I	R	A	■	T	R	A	P	P	E	R	J	O	H	N	■	■	■
■	M	O	N	S	T	E	R	■	T	A	U	■	■	A	R	R	A	Y	■	■
■	■	■	■	■	I	D	O	L	■	S	P	H	E	R	E	■	■	E	C	T
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New York

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TELEVISION

1:30
⑤ Love American Style
⑦ **Movie:** The Seven Minutes (1971). Wayne Maunder, Marianne McAndrew. The author of a book alleged to have influenced a man accused of rape, appears during the defendant's courtroom battle.
⑪ News

1:50
Ⓢ **Movie:** Terror Train

2:00
② **TV Movie:** Who is the Black Dahlia? (1975). Efrem Zimbalist Jr., Lucie Arnaz.
④ Mary Tyler Moore
⑤ **Movie:** The Story of Will Rogers (1952). Will Rogers Jr., Jane Wyman. An entertaining bio of the famed humorist. Better than most life stories.
⑨ Joe Franklin
⑪ **Movie:** Send Me No Flowers (1946). Rock Hudson, Doris Day. Husband, convinced he's dying, has a friend find a new mate for his wife. Decent but predictable Hudson-Day comedy.
Ⓦ **Movie:** Thief

2:30
④ Millionaire

3:00
⑨ **Movie:** Child Under a Leaf (1974). Dyan Cannon, Joseph Campanella. A lovers' triangle develops complications, with a chilling finale.
Ⓗ Video Jukebox

3:30
⑦ News
Ⓗ **Movie:** Excalibur
Ⓢ Best of What's Up America

3:55
② **Movie:** The Gun Hawk (1963). Rory Calhoun, Rod Cameron.

4:00
⑪ Hazel

4:30
⑪ Abbott and Costello

5:00
⑪ Best of Groucho
Ⓢ Bizarre

5:30
⑤ Underdog
⑪ Biography
Ⓢ **Movie:** The Americanization of Emily

5:35
⑨ **Movie:** Rocket attack, U.S.A. (1959). Monica Davis, John Mckay.

Mon., May 24

6:00
② ④ News
⑤ Charlie's Angels
⑨ Hawaii Five-O
⑪ Happy Days Again
⑬ Dick Cavett
㉑ New Voice
㉛ All About TV

6:20
Ⓢ **Movie:** My Bodyguard

6:30
⑪ Barney Miller
⑬ N.J. Nightly News
㉑ Woodwright's Shop
㉛ City Comment

6:45
㉛ News from City Hall

7:00
② ④ ⑦ News
⑤ M*A*S*H
⑨ You Asked for It
⑪ Jeffersons
⑬ Nightly Business Report
㉑ Over Easy
㉛ Rebop

7:30
② Muppets
④ Family Feud
⑤ All in the Family
⑦ When Havoc Struck
⑨ Entertainment Tonight
⑪ News
⑬ MacNeil/Lehrer
㉑ L.I. Newsview
㉛ To Be Young, Gifted and Black
Ⓗ Some Call them Freaks

8:00
② A Charlie Brown Celebration
④ **TV Movie:** Scouts's Honor (1981). Gary Coleman. An orphan is shuttled from one foster home to another, yearning for only one thing in life - to be a Cub Scout.
⑤ PM Magazine
⑦ That's Incredible!
⑨ Hollywood
⑪ **Movie:** The Wilby Conspiracy 91975). Michael Caine, Sidney Poitier. Unusual and worthwhile.
⑬ Great Performances: Dance in America: Bournonville Dances
㉑ Cousteau Odyssey: Time Bomb at Fifty Fathoms
Ⓢ **Movie:** The Country Girl
Ⓦ **Movie:** Loophole

8:30
⑤ Carol Burnett
⑦ Laverne & Shirley
㉛ To be announced
Ⓗ **Movie:** Network

9:00
② M*A*S*H
⑤ Merv Show
⑦ **TV Movie:** Paper Dolls (1981). Joan Hackett, Joan Collins, Jennifer Warren.
⑨ **Movie:** Sahara (1943). Humphrey Bogart, Bruce Bennett, J. Carrol Naish. Action abounds as a British-American unit finds itself stranded in the Sahara, with German troops close behind.
⑬ Broklyn Bridge
㉑ Danger UXB
Ⓤ **Movie:** Blood on the Sun

9:15
㉛ When Hell Freezes Over, I'll Skate

9:30
② House Calls

10:00
② Lou Grant
④ To be announced
⑤ ⑪ News
⑬ Americas in Transition: Another View
㉑ Creativity With Bill Moyers
Ⓦ **Movie:** Modern Romance

10:30
⑪ News
㉑ California Dreams
Ⓗ Hallelujah Hollywood
Ⓢ **Movie:** Hollywood Boulevard

11:00
② ④ ⑦ News
⑤ M*A*S*H
⑨ Benny Hill
⑪ Honeymooners
⑬ Dick Cavett
㉑ L.I. Newsview
Ⓤ **Movie:** Naughty Girls on the Loose

11:30
② Quincy
④ Best of Carson
⑤ Starsky & Hutch
⑦ Nightline
⑨ Ironside
⑪ Saturday Night
⑬ Superstar Profile: Sylvester Stallone
㉑ Captioned News
Ⓗ **Movie:** The Haunting of Julia
Ⓦ **Movie:** The Four Seasons

12 MIDNIGHT
⑦ **TV Movie:** City in Fear, David Janssen, Robert Vaughn.
⑬ Soldier Girls
㉑ Latenight
Ⓢ **Movie:** Excalibur

12:30
④ Late Night with David Letterman
⑤ Get Smart
⑨ **Movie:** Riffraff (1947). Pat O'Brien, Anne Jeffreys. O'Brien prevents evil characters from taking over an oil field in Panama.
⑪ Star Trek

12:40
② Columbo

1:00
⑤ Rat Patrol

1:10
Ⓗ **Movie:** The Outlaw Josey Wales

1:30
④ Here's Lucy
⑤ Love American Style
⑪ News

2:00
④ Mary Tyler Moore
⑤ Best of Midday
⑨ Joe Franklin
⑪ **Movie:** Bedtime Story (1964). Marlon Brando, Shirely Jones. Two men compete for a woman's affection.

2:15
⑦ **Movie:** Hondo and the Apaches (1967). Ralph Taeger, Noah Beery.

2:18
② **Movie:** A Cry for Help (1975). Robert Culp.

2:30
④ Millionaire
Ⓢ Gallagher: An Uncensored Evening

3:00
⑨ **Movie:** Tom, Dick and Harry (1941). Burgess Meredith, Ginger Rogers. Ginger must choose between three anxious suitors.

3:20
⑤ Off The Set

3:30
Ⓗ **Movie:** An Eye for an Eye
Ⓢ **Movie:** Hollywood Boulevard

3:47
② **TV Movie:** The Witness (1968). Victor Jory, Gene Barry.

3:55
⑦ News

4:00
⑪ Hazel

4:20
Ⓗ **Movie:** Melvin and Howard

4:30
⑪ Abbott and Costello

5:00
⑪ Biography

5:15
Ⓗ Flashback: The Last Voyage of the Morro Castle

5:30
⑪ Focus: New Jersey
Ⓢ Short Picks

Tue., May 25

6:00
② ④ News
⑤ Charlie's Angels
⑨ Hawaii Five-O
⑪ Happy Days Again
⑬ Dick Cavett
㉑ New Voice
㉛ Women: NY Edition
Ⓢ **Movie:** Resurrection

6:30
⑪ Barney Miller
⑬ N.J. Nightly News
㉑ Victory Garden
㉛ City Comment
Ⓗ National Collegiate Boxing Association Finals

6:45
㉛ News from City Hall

7:00
② ④ ⑦ News
⑤ M*A*S*H
⑨ You Asked For It
⑪ Jeffersons
⑬ Nightly Business Report
㉑ Over Easy
㉛ Watch Your Mouth

7:30
② Muppets
④ Family Feud
⑤ All in the Family
⑦ Omni
⑨ **Baseball:** Mets vs. Atlanta Braves
⑪ News
⑬ MacNeil/Lehrer
㉑ L.I. Newsview
㉛ Comments

8:00
② Book of Lists
④ Bob Hope Birthday Special
⑤ PM Magazine
⑦ Happy Days
⑪ **Bseball:** Toronto Blue Jays vs. Yankees
⑬ Masterpiece Theatre: Danger UXB
㉑ Great Performances: Brahms Piano Concerto No. 2 in B-Flat Major
㉛ With Ossie and Ruby
Ⓗ **Movie:** The Americanization of Emily
Ⓢ **Movie:** Cutter's Way
Ⓦ **Movie:** Sweet William

8:30
⑤ Carol Burnett
⑦ Laverne & Shirley
㉛ Tony Brown's Journal

9:00
② **TV Movie:** Stand by Your Man (1981). Annette O'Toole, Tim McIntire.
⑤ **Special:** Let's Get Physical. Pop/rock singer and actress Olivia

Newton-John sings her recent pop-chart hits.
7 Three's Company
13 American Playhouse: Oppenheimer
21 Masterpiece Theatre: Flickers
31 To be announced
U **Movie:** Second Hand Hearts

9:30
7 Too Close for Comfort

9:45
W **Movie:** Bobby Jo and the Outlaw

10:00
5 News
4 To be announced
7 Hart to Hart
9 Entertainment Tonight
13 Profiles in American Art: Bob Kuhn
21 L.I. Speakout
H **Movie:** The Fan
S Romance: Love at the Crossroads

10:30
9 Nine on N.J.
11 News
13 With Ossie & Ruby
S Playboy's Playmate Reunion

11:00
2 4 7 11 News
5 M*A*S*H
9 Benny Hill
13 Dick Cavett
21 L.I. Newsview
U **Movie:** Amarcord

11:30
2 Alice
4 Tonight
5 Starsky & Hutch
7 Nightline
9 Maude
11 Saturday Night
13 Nana: The Queen
21 Captioned News
W **Movie:** Jack and Jill

11:35
H **Movie:** Death Hunt

11:45
S **Movie:** Terror Train

12 **MIDNIGHT**
2 WKRP In Cincinnati
7 Fantasy Island
9 Racing from Roosevelt
11 Saturday Night
13 Nana: Fall of an Empire
21 Latenight

12:30
2 McCloud
4 Late Night with David Letterman
5 Get Smart
9 **Movie:** Honeymoon (1947). Shirley Temple, Franchot Tone. A G.I. meets his fiance in Mexico on a three-day pass. Lots of laughs.
11 Star Trek

1:00
5 Rat Patrol
9 Persuaders

1:10
7 **Movie:** Loss of Innocence (1961). Kenneth Moore, Susannah York.

1:15
H Robert Klein at Yale

1:30
4 Here's Lucy
5 Love American Style
11 News
S **Movie:** Blues Brothers

2:00
4 Mary Tyler Moore
5 **Movie:** Ramrod (1947). Joel McCrea, Veronica Lake.

3:00
9 **Movie:** Calamity Jane (1953). Doris Day, Howard Keel, Philip Carey. The roughest, toughest girl of the wild West sets out to win the man she loves, Wild Bill Hickok.

Entertaining Western about fighting ranch families with a great cast.
9 Joe Franklin
11 **Movie:** Back Street (1961). Susan Hayward, John Gavin. A futile remake of Fannie Hurst's soapy story about a woman in love with a married man.

2:04
2 **Movie:** The Corsican Brothers (1941). Douglas Fairbanks Jr., Ruth Warrick.

2:30
4 Millionaire

2:45
H **Movie:** The Hand

3:10
7 News

3:45
S Playboy's Playmate Reunion

4:00
11 Hazel

4:30
11 Abbott and Costello
H **Movie:** The Four Seasons

5:00
11 Biography

5:30
11 Suburban Closeup
S **Movie:** Resurrection

Weekend, May 22-23

Sat., May 22

6:00
5 Patterns For Living
11 Barbapapa

6:30
2 Sunrise Semester
4 Agriculture, U.S.A.
5 Insight
7 News
11 Tom and Jerry
H National Collegiate Boxing Association Finals

7:00
2 Patchwork Family
4 A Better Way
5 World Tomorrow
7 Davey and Goliath
9 News
11 Josie and the Pussycats
13 Sesame Street

7:30
4 Villa Alegre
5 Encore News
7 Wildlife Adventure
9 Make Peace With Nature
11 MGM Cartoons
S Jonathan Winters

8:00
2 Popeye and Olive
4 Flintstones
5 Car Care Central
7 Superfriends
9 Christopher Closeup
11 Tom and Jerry
31 Carrascolendas
H **Movie:** The Four Seasons
S **Movie:** Hawk, the Slayer

8:30
2 Tarzan/Lone Ranger
4 Smurfs
5 **Movie:** Jail Busters (1955). The Bowery Boys. Some of the boys get arrested on purpose.
7 Thundarr/Goldie Gold
9 Newark and Reality
11 Magilla Gorilla
31 Villa Alegre

9:00
9 Apple Polishers
11 Big Blue Marble
13 Mister Rogers' Neighborhood
31 Oye Willie

9:30
2 Bugs Bunny/Road Runner
4 Kid Super Power
5 **Movie:** The Adventures of Sherlock Holmes (1939). Basil Rathbone, Nigel Bruce. Holmes sniffs out a plot to steal the Crown Jewels.
7 Laverne & Shirley
9 Davey and Goliath
11 Herald of Truth
13 Electric Company
31 Mundo Real

10:00
7 Richie Rich
9 Dr. Who
11 Old Time Gospel Hour
13 Nova
31 Sonrisas
H **Movie:** Beyond the Reef
S **Movie:** The Four Seasons

10:30
4 Spider-Man
31 Que Pasa U.S.A.?

11:00
4 Space Stars
5 Soul Train
7 Fonz
9 Great Movie Cowboys
11 Hee Haw
13 Public Policy Forum
31 Humanities Through the Arts

11:30
2 Blackstar
7 Heathcliff & Marmaduke
H **Movie:** Take This Job and Shove It

12 **NOON**
2 Trollkins
4 Daffy-Speedy
5 America's Top Ten
7 Weekend Specials
9 NASL Soccer Kicks
11 **Tennis:** World Championship
13 This Old House
21 Motorweek
31 American Story
S **Movie:** The V.I.P.s

12:30
2 Tom and Jerry
4 Bullwinkle
5 Portrait of a Legend
7 American Bandstand
9 Greatest Sports Legends
13 Presente
21 Woodwright's Shop

1:00
2 Kwicky Koala
4 Going Along
5 Sha Na Na
9 **Movie:** City Beneath the Sea (1953). Robert Ryan, Mala Powers, Anthony Quinn. Mediocre underwater yarn, made more interesting by Ryan and Quinn as deep-sea divers.
11 The Prince and the Pauper
13 Checking It Out
21 Vic Braden's Tennis For The Future
31 Japan: Living/Changing Tradition
W **Movie:** Bulldog Courage

1:30
2 30 Minutes
4 Baseball Bunch
5 Brady Bunch
7 News Conference
11 World of Survival
13 New Immigrants
21 Natural History Of A Sunbeam
H Video Jukebox

2:00
2 Kidsworld
4 **Baseball:** Boston vs. Oakland
5 Big Valley
7 Sports Afield
11 **Movie:** Blondie Has Servant Trouble (1940). Penny Singleton, Arthur Lake. Dagwood and Blondie stay at a haunted mansion.
13 No Place Like Home
21 Up & Coming
31 Understanding Human Behavior
H HBO Theatre: Plaza Suite
S **Movie:** Raintree Country

2:30
2 Public Hearing
7 Sugar Ray Leonard's Golden Gloves
21 Righteous Apples

3:00
2 **Movie:** The Astronaut (1971). Monte Markham, Susan Clark.
5 **Movie:** Shaolin Handlock (1980). Kung fu action.
9 **Movie:** The Werewolf of Washington (1978). Dean Stockwell, Bill McGuire. A presidential aide is turned into a werewolf.
13 Masterpiece Theatre: Danger UXB
21 Sports America
31 It's Everybody's Business

3:30
7 Professional Bowlers' Spring Tour
11 Rhoda

4:00
11 Sanford and Son
13 American Playhouse: Oppenheimer
21 Portraits in Pastel
31 Contemporary Health Issues
H **Movie:** A Force of One

4:30
2 Sports Saturday
11 white Shadow
21 Antiques XI

5:00
4 Here's Lucy
5 Mission Impossible
7 Wide World of Sports
9 Outer Limits
13 America's Black Forum
21 Last Chance Garage
31 American Government Survey
S Jonathan Winters
W **Movie:** Who Says I Can't Ride a Rainbow?

5:30
4 Pop Goes the Country
11 Star Trek
13 Open Mind
21 Quilting
H Melissa Manchester in Concert
S **Movie:**The Four Seasons

6:00
2 Channel 2 the People
4 News
5 Starsky & Hutch
9 Racing from Belmont
13 New Jersey Show
21 Sneak Previews
31 European Television

6:30
2 4 7 News
9 Wild Kingdom
11 Dance Fever
21 Guitar with Frederick Noad
31 Lawmakers
H **Movie:** Cardiac Arrest

6:45
W **Movie:** Mon Oncle D'Amerique

7:00
2 News
4 Prime of Your Life
5 6 Million $ Man
7 New York People
9 Chronicle
11 Solid Gold
13 Inside Albany
21 Washington Mainstream
31 Righteous Apples

7:30
2 2 On The Town
4 Look at Us
7 Not on the Menu
9 Agronsky and Co.
13 Lawmakers
21 Inside Albany
31 Up and Coming
S **Movie:** The Gin Game

8:00
2 Walt Disney
4 Harper Valley
5 **Movie:** After the Thin Man (1936). William Powell, Myrna Loy. Charming mystery with Dashiell Hammett's characters, Nick and Nora Charles, searching for a friend in Chinatown.
7 Love Boat
9 Outdoor Life
11 **Baseball:** Minnesota Twin vs. Yankees
13 Ireland: A Television History
21 All Creatures Great and Small
31 Parchman Trials
H **Movie:** Take This Job and Shove It

8:30
4 One of the Boys
11 Sonny & Cher Comedy Hour
31 Edwin Hawkins at the Symphony

9:00
2 **TV Movie:** The Wild and the Free (1981), Granville Van Dusen, Linda Gray. A movie about two scientists and their chimpanzees.
4 Barbara Mandrell
9 **Baseball:**Mets vs. Houston Astros
13 Horowitz in London: A Royal Concert
21 Great Performances: Paul Taylor/Two Landmark Dances
S **Movie:** American Gigolo
U **Movie:** Happy Birthday
W Marvin Hamlisch

9:30
7 Fantasy Island

10:00
4 To be announced
5 News
21 Jazz at the Maintenance Shop: Charlie Byrd, Barney Kessel and Herb Ellis
31 Brooklyn Magazine
H **Movie:** The Four Seasons
W **Movie:** Final Exam

10:10
9 Kiner's Korner

10:30
5 Black News
11 News

11:00
2 4 7 News
5 **Movie:** A Man Called Horse (1970). Richard Harris, Judith Anderson. An English aristocrat travelling in the Dakotas is captured by Indians and goes through unpleasant rites.
9 Paul Hogan
11 Odd Couple
13 Sneak Previews
S Bizarre
U **Movie:** Naughty Girls on the Loose

11:15
7 News

11:30
4 Saturday Night Live
9 Harness Racing from Roosevelt
11 Street of San Francisco
13 Dick Cavett
S **Movie:** Young Lady Chatterley
W **Movie:** The Bitch

11:45
2 Sportspeople
7 **Movie:** The Land That Time Forgot (1975). Doug McClure, Peter McEnery.

11:50
H Robert Klein at Yale

12 **MIDNIGHT**
2 Dionne Warwick in Concert
9 Championship

Wrestling

1:00
2 News
4 Kenny Everett Video
9 **Movie:** Psychomania (1971). George Sanders, Beryl Reid. The leader of a motorcycle gang finds the secret of returning from the dead, then attempts to take his gang with him into death and return.
S **Movie:** All That Jazz
U **Movie:** Firecrackers

1:07
2 **Movie:** No Way to Treat a Lady (1968). Rod Steiger, George Segal, Lee Remick.

1:15
S **Movie:** the Fan
W **Movie:** The Blue Lagoon

1:20
5 **Movie:** The Hills Have Eyes (1977). Susan Lanier, Robert Houston. A family on vacation in California meet up with a band of modern, cannibalistic savages.
H **Movie:** A Force of One

1:30
4 Rock Concert
11 News

1:45
7 **Movie:** The People That Time Forgot (1977). Patrick Wayne, Sarah Douglas.

2:00
11 **Movie:** Beau Geste (1966). Telly Savalas, Guy Stockwell. Dull remake of the famous story of French Foreign Legionnaires.

2:50
S **Movie:** The Blues Brothers

2:55
H **Movie:** The Four Seasons

3:00
4 Mary Tyler Moore
9 **Movie:** Deadline at Dawn (1946). Susan Hayward, Bill Williams, Paul Lukas. Murder points out to one of three people: a taxi driver, a sailor and a dancer.

3:05
7 News

3:16
2 **Movie:** The Andromeda Strain (1971). Arthur Hill, David Wayne.

3:30
4 News

4:00
11 Hazel

4:08
2 **Movie:** Fer-de-Lance (1974). David Janssen, Hope Lange.

4:30
9 Face the Music
11 Abbott and Costello

4:45
H Melissa Manchester in Concert

5:00
11 Best of Groucho

5:05
S Bizarre

5:30
9 Public Affairs
11 Biography

5:35
S Jonathan Winters

Sun., May 23

6:00
9 Straight Talk
11 I Dream of Jeannie
H **Movie:** The Americanization of Emily

6:05
S **Movie:** Hawk, The Slayer

6:30
4 Arts of Asia
7 News
11 Christopher Closeup

6:45
11 Davey and Goliath

7:00
2 Mighty Mouse/Heckle & Jeckle
4 Rebop
5 Kenneth Copeland
7 Faith for Today
9 Church Growth International
11 Robert H. Schuller
13 Sesame Street

7:30
2 Drak Pack
4 Carrascolendas
7 This Is The Life
9 Viewpoint on Nutrition

8:00
2 Mr. Moon's Magic Circus
4 Twice A Woman
5 Jimmy Swaggart
7 Christopher Closeup
9 Nine on N.J.
11 Frederick K. Price
H **Movie:** Caveman
S Last of the Caddoes

8:30
2 Way to Go
4 Here's Lucy
7 Insight
9 Day of Discovery
S **Movie:** Captain Scarlet vs. the Mysterons

9:00
2 Sunday Morning
4 Here's Lucy
5 Wonderama
7 Today's Black Woman
9 Oral Roberts
11 Old Time Gospel Hour
13 Mister Rogers' Neighborhood
31 American Government Survey

9:30
4 Mary Tyler Moore
7 Page Seven
9 Point of View
13 Wall $treet Week
H Time Was. . .The '60s

10:00
4 Positively Black
5 Wonder Woman
7 We're Movin
9 Mass
11 Doctor Snuggles
13 New Jersey Show
31 Contemporary Health Issues
S **Movie:** The Electric Horseman

10:30
2 Channel 2 the People
4 Visiones
7 Kids Are People Too
9 That's the Spirit
11 Tom and Jerry
H **Movie:** The Legend of the Lone Ranger

11:00
2 For Our Times
4 First Estate
5 **Movie:** Tarzan the Fearless (1933). Buster Crabbe. Weissmuller was better, but the usual jungle action prevails.
9 Music World
11 Three Stooges
13 Ireland: A Television History
31 It's Everybody's Business

11:30
2 Face the Nation
4 Today in New York
7 This Week With David Brinkley
9 Rex Humbard
11 **Movie:** Little Giant (1946). Bud Abbott, Lou Costello.

12 NOON
2 Newsmakers
4 News 4orum
9 Robert Schuller
13 Soccer Made in Germany
21 Victory Garden
31 Understanding Human Behavior
S Kitty Wells

12:30
2 Public Hearing
4 Meet the Press
7 Directions
21 Old Houseworks
H **Movie:** The Outlaw Josey Wales

1:00
2 **Basketball:** NBA Playoff Doubleheader
4 **Movie:** A Taste of Honey (1961). Rita Tushingham, Robert Stephens. A homely young girl has an affair with a black sailor and becomes pregnant. A poignant, uncompromising film.
5 **Movie:** Them (1954). James Whitmore, Edmund Gwen. Giant ants run amok in L.A. Surprisingly well executed horror story.
7 Like It Is With Gil Noble
9 **Movie:** Back to Bataan (1945). John Wayne, Anthony Quinn. Substantial WW2 action film.
13 Shakespeare Plays: Troilus and Cressida
21 Washington Mainstream
31 Japan: Living/Changing Tradition

1:30
11 This Week in Baseball
21 Inside Albany
S Showtime's Hollywood

2:00
7 Amazing World
11 **Baseball:** Minnesota Twins vs. Yankees
21 Washington Week in Review
31 American Story
S **Movie:** Silk Stockings
W Electric Eskimo
21 Wall $treet Week

3:00
4 NBC Sports: Ringside
5 **Movie:** Catch Me a Spy (1981). Kirk Douglas, Trevor Howard. A honeymoon couple get caught up in espionage.
7 Sportsbeat
9 **Movie:** The Spoilers (1942). John Wayne, Marlene Dietrich, Randolph Scott. A conspiracy to rob gold miners results in a no-holds-barred fight.
21 Wall $treet Week
21 Soccer Made in Germany
31 Humanities Through the Arts
H Some Call Them Freaks
W **Movie:** Force Five: Grandizer

3:30
7 American Sportsman

4:00
4 SportsWorld
13 New York & Co.
21 Matinee at the Bijou
31 Washington Week in Review
H **Movie:** Caveman
S Last of the Caddoes

4:30
7 Wide World of Sports
13 Creativity with Bill Moyers
31 Wall $treet week
S **Movie:** Mulefeathers

5:00
5 Starsky & Hutch
9 Hardy Boys
11 **Movie:** Capone (1975). Ben Gazzara, Susan Blakely. Inept bio of the notorious underworld kingpin.
31 Harvest of Shame
W **Movie:** Black Girl

5:30
13 Firing Line
21 Checking It Out
H Sneak Preview

6:00
2 4 News
5 **Movie:** Death Wish (1974). Charles Bronson, Hope Lange. Bronson, once a liberal and educated man, turns vigilante when his wife is murdered and daughter raped. Fascist propaganda at its Hollywood slickest.
7 Indianapolis "500"
9 World Vision: Nowhere to Run
21 Lord Mountbatten: A Man For The Century
31 All About TV
H **Movie:** The Americanization of Emily
S **Movie:** The Black Hole

6:30
2 4 News
13 Shock of the New
31 Brooklyn Magazine

7:00
2 60 Minutes
4 Father Murphy
7 Counterattack: Crime in America
9 Entertainment This Week
11 Solid Gold
21 Last Chance Garage
31 Were You There
W **Movie:** Caveman

7:30
13 21 Numero Uno
31 Tony Brown's Journal

8:00
2 Coming Out of the Ice
4 **TV Movie:** The Return of Maxwell Smart (1982). Don Adams.
5 **Special:** Computers Are People Too
7 **Movie:** F.I.S.T. (1980). Sylvester Stallone, Melinda Dillon.
9 Straight Talk
11 Kung Fu
13 Nova
21 The Music of Man
31 Kennedy Center Tonight: Lionel Hampton and Friends
H **Movie:** Carbon Copy
S **Movie:** Death Hunt

9:00
5 **Special:** The Singing Cowboys Ride Again
9 It is Written
11 Lawrence Welk
13 Masterpiece Theatre: Flickers
21 **Movie:** Danger Lights (1930). Jean Arthur, Robert Armstrong.
U **Movie:** Second Hand Hearts
W **Movie:** The Hand

9:30
9 World Tomorrow
31 Paul Robeson Festival: The Emperor Jones
H **Movie:** The Dogs of War

10:00
2 Trapper John, M.D.
5 11 News
9 Jimmy Swaggart
13 Not the Nine O'clock News
S Killy Wells

10:30
5 Sports Extra
11 From The Editor's Desk
13 To the Manor Born

11:00
4 7 News
5 Off the Set
9 Morecambe and Wise
11 Odd Couple
13 Independent Focus
U **Movie:** Tim
W Great Moments in Baseball

11:15
2 7 News

11:30
5 David Susskind
9 An Evening at the Improv
11 Streets of San Francisco
H **Movie:** Caveman
S **Movie:** Dog Day Afternoon

11:45
2 Sports Update
4 **Movie:** The Car (1977). James Brolin, Kathleen Lloyd, Ronny Cox. Hokey thriller about a killer car.
7 Sports Special

12 MIDNIGHT
2 Barnaby Jones
7 **Movie:** Shamus (1973). Burt Reynolds, Dyan Cannon.

12:05
13 Paik on the Air

12:30
9 **Movie:** Underwater! (1955). Jane Russell, Richard Egan. A reason to show Jane Russell off in a bathing suit.
11 Rookies
W **Movie:** Separate Ways

1:00
2 News

1:05
H **Movie:** The Haunting of Julia

1:07
2 **Movie:** Night Watch (1973). Elizabeth Taylor, Laurence Harvey.

1:30
11 News

1:35
S **Movie:** The Electric Horseman

1:50
7 **Movie:** Harry O (1973). Margot Kidder, David Janssen.

1:45
4 Mary Tyler Moore

2:00
11 It's Your Business

2:15
4 Positively Black

2:30
9 Life of Riley
11 **Movie:** On the Beach (1959). Gregory Peck, Ava Gardner. A quality cast interprets Nevil Shute's novel about life in Australia after WW3. Filled with somewhat ingenuous despair.

2:45
4 First Estate
H **Movie:** The Americanization of Emily

3:00
9 **Movie:** Mohawk (1956). Rita Gam, Scott Brady. A handsome Easterner and his Indian maiden try to avert war between Indian tribes and fanatical landowners.

3:03
2 Newsmakers

3:15
4 News

3:20
7 News

3:33
2 Public Hearing

3:45
S **Movie:** Blood Barrier

4:03
2 **Movie:** The Norliss Tapes (1973). Roy Thinnes, Angie Dickinson.

4:30
9 Face the Music
11 Abbott and Costello

4:40
H **Movie:** The Dogs of War

5:00
11 Biography

5:30
9 Morning Stretch
11 Rangel Report
S **Movie:** Mulefeathers

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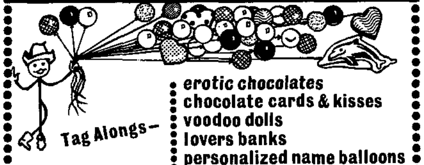

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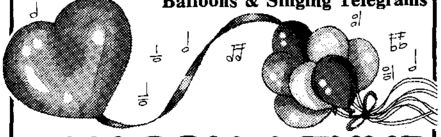

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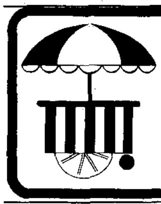

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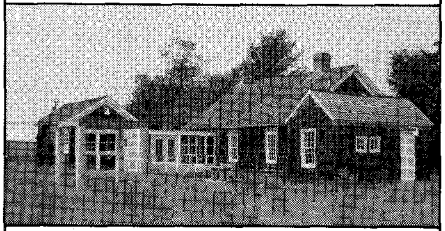

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NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 447

BY MARY ANN MADDEN

> "She sat there, mooing and unbelieving, and I didn't, couldn't look back, so I left and closed the door softly behind me."

Above, unfamous last words. Competitors are invited to provide the concluding sentence of a bad novel.

Results of Competition 444, in which you were asked for unfamiliar quotations ascribed to famous persons.

Report: Perhaps we've gone too far. Much of this seemed familiar territory. Especially for unfamiliar quotations, if you snag my drift. Anyway, alors, the repeats: "I don't."—Zsa Zsa. "This is he."—Yogi Berra. "Cheese."—Jacqueline Onassis. "I have a headache."—Don Juan. "I do not choose to run."—Rosie Ruiz. "Hopefully."—Edwin Newman. "Superb call."—John McEnroe. "Try Cool Whip."—Julia Child. "Say what?"—William F. Buckley Jr. "How're you doin'?"—Ed Koch. "I don't get it."—Ed McMahon. "Good morning."—Count Dracula. "No more Mr. Nice Guy."—George Steinbrenner. "Who's in charge here?"—A. Haig. Plus, Mrs. Reagan at Sears. Indifferent reviews from John Simon. Garbo invitations. Cosell at a loss for words. Robert Young ordering tea. And anything at all from Marceau or Harpo.

First Prizes of two-year subscriptions to "New York" to:

"Does that come in green?"—Johnny Cash.
Cassie Tully, Spring Valley, N.Y.

"Jayne, I really don't think you're right for this part."—Steve Allen.
James Penha, Jackson Heights, N.Y.

"Ta-ta."—General Douglas MacArthur.
Lela Burgwin, Pittsburgh, Pa.

Runner-up Prizes of one-year subscriptions to "New York" to:

"Ouch!"—G. Gordon Liddy.
Jack Levine, Tallahassee, Fla.

"Come to Crazy Eddie. His prices are *insane!*"—John Houseman.
Wayne M. Ozzi, Staten Island, N.Y.
sp. mention: Robert N. Goldman, New Rochelle, N.Y.

"Have you met the little woman?"—Dudley Moore.
Patsy S. Felmet, Wintersville, Ohio

And Honorable Mention to:

"I would like to thank the academy..." —Morgan Fairchild.
similarly: Tom Hentoff, Middletown, Conn.; Grace Katz, Rutland, Vt.

"One, two, three..."—Lawrence Welk.
John H. Erwin, Bloomsburg, Pa.

"Grossus!"—Caligula.
Scott Martinson, Wheaton, Md.

"I prefer to entertain a low profile."—R. H. Frowick.
H. M. Schwalb, Downsview, Ont.

"Let me check the source on that."—Ronald Reagan.
Eric Goady, Mercer Island, Wash.

"If you've got the time, we've got the beer."—Queen Victoria.
Chris Doyle, Burke, Va.

"...masses of cirrocumulus clouds attended by pervasive precipitation will permeate..."—Willard Scott.
Brenda Dachslager, Houston, Tex.

"*101 Uses For a Dead Cat* is a book of great charm and wit."—Cleveland Amory.
Nikki Rosa, N.Y.C.

"I feel like crud."—Nancy Reagan.
Douglas Soderberg, Pittsburgh, Pa.

"Who knows? I guess it's just the way I am."—B. F. Skinner.
Marc D. Feldman, Hanover, N.H.

"Hey, I won Competition 444!"—David Miller.
David Miller, N.Y.C.

"...Three of clubs? Um, ten of diamonds? No, wait, I've got it! Queen of hearts? Uh..."—Kreskin.
Randy Kaplan, N.Y.C.

"Oh, heck."—Richard Pryor.
Anne Brett, Los Angeles, Calif.

"...and little airsick bags, just in case." —Frank Borman.
Mark Lawrence, Boston, Mass.

"I locked my keys in the car. Do you have a..."—Joan Crawford.
Stanley C. Kowalczyk Jr., Freeland, Pa.
sp. mention: J. M. Glick, Kinnelon, N.J.; Edwin Wellen, New Rochelle, N.Y.

"Eef you 'ave szeen one feesh, you 'ave szeen them all."—Jacques Cousteau.
Beth Houston, Brighton, Mass.

1. "Grrrrrrr!" 2. "Moo." 3. "Woof."—Sandy.
1. Mary Breaux, Baltimore, Md.
2. M. Bean, New Haven, Conn.
3. Richard Tyce, Wilkes-Barre, Pa.

"You scratch His back, He'll scratch yours."—Billy Graham.
Laurice Firenze, N.Y.C.

"And on the lighter side tonight..."—Eric Sevareid.
Joe Avery, Stamford, Conn.

"Let's not get into that."—Mike Wallace.
Karin Genalo, Freeport, N.Y.
sp. mention: Anthony Gray, Closter, N.J.

"I'm so glad you asked that question."—J. D. Salinger.
Anthony Rock, New Rochelle, N.Y.

"I don't know."—Isaac Asimov.
J. D. Nicholas, New Orleans, La.
sp. mention: David Rutman, Brooklyn

"Safe? Oh."—Billy Martin.
William Sears, San Mateo, Calif.

"Just leave my name out of it."—Joseph Papp.
Randolph Hollister, Summit, N.J.

"If you think the book was bad, just wait till you get a load of this series."—Alistair Cooke.
Andrea Joline, Huntington, N.Y.

"I quit."—Marian Seldes.
Tony Lang, N.Y.C.
sp. mention: Alan Levine, Massapequa, N.Y.

"Eat, drink, and be merry, for someday we die."—Annie.
Constance K. Clarke, Upper Montclair, N.J.

"Naturally, I respect your privacy."—Barbara Walters.
Jane Wilks, Williamsville, N.Y.

"There are several pseudonyms I use, like Ryan, Miller, Crystal, Conti, and, of course, W. H. Richardson. It always helps to drag in a kangaroo. As which of us is not?"—John Updike.
W. H. Richardson, Peace Dale, R.I.

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"Tennis, anyone?"—Robinson Crusoe.
Ernst Theimer, Rumson, N.J.

"Thanks."—Greer Garson.
Mark Wolfson, Spring Valley, N.Y.

"Sure. Why not?"—Howard Roark.
Carolyn Katman, N.Y.C.

"Love thy neighbor."—Ayn Rand.
Dulcinea Boddorf, New City, N.Y.

"How'm I doin'?"—Pope John Paul II.
Oscar Weigle, Whitestone, N.Y.

"It's too ornate."—Sammy Davis Jr.
Craig Wolfson, Spring Valley, N.Y.

"Probably just an accident. I wouldn't dwell on it."—S. Freud.
Rich Primason, Richmond Hill, N.Y.
similarly: A. L. Halpern, M.D., Portchester, N.Y.

"It's simple: Just say the words, don't bump into the furniture, take the money, and go home."—Robert De Niro.
Dr. Richard Burke, Ho-Ho-Kus, N.J.

"Thirty pieces of silver! What do you take me for?"—Judas.
Barbara Mohler, N.Y.C.

"Olé!"—Betty White.
Tom Hudson, Ashland, Ore.

"I've looked at life from both sides now."—Generalissimo Francisco Franco.
Jim Sweenie, Lima, Ohio

"Boy, are my arms tired!"—Charles A. Lindbergh.
Harry Gifford, Sacramento, Calif.

"Well, it's been a wild and crazy week in Lake Wobegon."—Garrison Keillor.
Paul Fjelstad, Brooklyn, N.Y.

"There are children starving in India, Louis-Joseph. Now, finish your dinner."—Marie Antoinette.
Karen Bracey, Burke, Va.

"You'll wonder where the yellow went when you brush your teeth with Pepsodent."—Sandra Day O'Connor.
Louis Vargas, N.Y.C.

"I forget."—M. Proust.
Gretchen Boddorf, New City, N.Y.

"No bleach, please."—Tom Wolfe.
Stephen Gelb, Teaneck, N.J.
sp. mention: Judith Martin, Teaneck, N.J.

"Stone tablets only, please!"—Competition Editor.
Evelyn Quinn, Florence, Ky.
similarly from many others

Competition Rules: One entry only should be sent to Competition Number 447, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by May 28. Editor's decisions are final, and all entries become the property of *New York.* First-prize winners will receive one-year subscriptions. Results and winners' names will appear in the June 28 issue. Out-of-town postmarks are given three days' grace. **Postcards only.**

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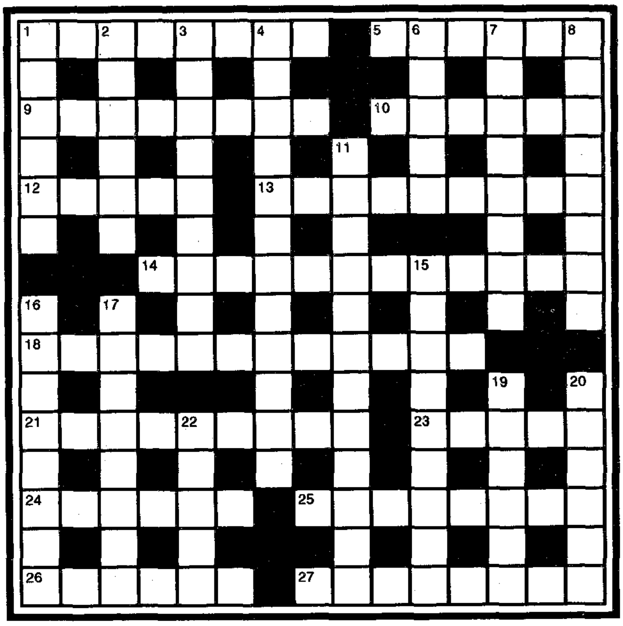
‘SUNDAY TIMES’ OF LONDON CROSSWORD

Across

1 Sumptuous friend with a curly tail. (8)
5 Many moved the boat, then boasted. (6)
9 Pests wiped out—just came out and died perhaps. (4, 4)
10 Highlight how to behave irritatingly. (4, 2)
12 Poe's a strange kind of author. (5)
13 Courageous name given to Richard first? (4-5)
14 Hunters often getting on top and going ahead? (12)
18 Where most people go in and get into deep water? (4, 8)
21 Dire voter may be simply exhausted. (9)
23 “Let age approve of ——, and death complete the same!” (Robert Browning). (5)
24 Ted's first rudimentary drinking-place. (6)
25 Can return with prices for fertilisers. (8)
26 Amendments suitable for travellers. (6)
27 Moved freely round about and reached maturity. (8)



Down

1 Guard socially acceptable to an inhabitant of one Italian city. (6)
2 A lie is wrong! Stay in touch! (6)
3 Watch and see how long the play takes? (9)
4 They're put under pressure to increase the rates. (12)
6 He's engulfed by ephemeral phenomena. (5)
7 Road getting more beautiful when I leave the traveller. (8)
8 Means of detecting drugs discovered by someone stupid going to the big match. (4, 4)
11 Left to bring William ashore in southern England. (8, 4)
15 Lottery perhaps resulting in a fortunate tie for the team? (5, 4)
16 Charlatan so prim to reform! (8)
17 I end golf display with something pure and precious. (4, 4)
19 Better kicker? (6)
20 Pursued energetically to get results, as the engraver did. (6)
22 “The ——s of wrath are wiser than the horses of instruction” (Blake). (5)

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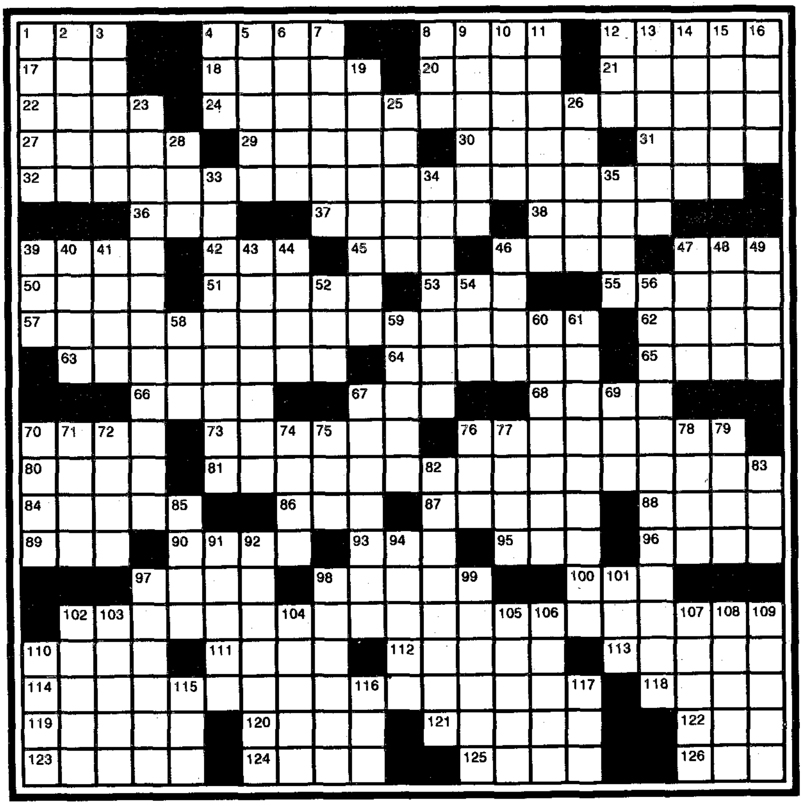
‘FORMULA GAME’: CUE CROSSWORD / By Maura B. Jacobson

Across

1 Belgian resort town
4 Columnist's tidbit
8 Shoulder stuffings
12 “Bobby Shaftoe's gone ——”
17 Matterhorn
18 Smallest liquid measure
20 Solemn notice
21 Go off with —— (explode)
22 Not of the cloth
24 100=P.I.A.D.
27 Yearbook
29 Gamesmanship
30 —— a one (none)
31 Speck
32 90=D.I.A.R.A.
36 Fort near Trenton
37 Folklore dwarf
38 —— fixe
39 Club assessment
42 Ante-
45 Sixth-sense abbr.
46 “Gaze —— fondly today”
47 Churchill's gesture
50 “The Breeze ——” (1940 song)
51 Horne namesakes
53 Albanian coin
55 Keep expenses low
57 12=S.O.T.Z
62 An Adams
63 Pekoe shrubs
64 “1984” author
65 Elihu's U.
66 Colorist
67 Number for Burns
68 Atlas contents
70 Green stone
73 No-no at bridge
76 “Roar, Lion, Roar,” for one
80 Actor McCowen
81 60=S.I.A.M.
84 Abbey denizens
86 Yoko
87 Lehmann or Lenya
88 Priest's wardrobe
89 Put chips down
90 Beanies
93 Half MMCII
95 “Sing no —— songs for me”
96 Ship's destination
97 “Elephant Boy” star
98 Retirement plan
100 Swiss canton
102 26=L.I.T.A.
110 New Rochelle college
111 Barnum's Jenny
112 “There is —— in the affairs. . .”
113 Cat- —— -tails
114 13=S.O.T.F.
118 Shoppe sign word
119 Unanimously
120 Ballerina's props
121 Lops the crop
122 “—— -Tiki”
123 Disco with a Latin beat
124 Terrier breed
125 Singer Coolidge
126 Rossini's “Count ——”

Down

1 Waldorf or Caesar
2 Type of geometry
3 Acting the mimic
4 Gremlin
5 Model Cheryl
6 Blasé state
7 Pitman's job
8 Not neg.
9 On —— (carousing)
10 Alice's cat
11 Begin an activity
12 Philippine peasant
13 Accommodate
14 Sunscreen ingredient
15 Related maternally
16 City on the Jumna
19 Northern Italian
23 52=C.I.A.D.
25 Saarinen, et al.
26 Double chromosomes
28 Don Ho ornament
33 Pathfinders
34 Beseech
35 Modernists
39 Dublin fathers
40 Undivided whole
41 Slight advantage
43 Third man in the ring
44 Grafted, in heraldry
46 Dust Bowl refugee
47 Blue of baseball
48 Pianist Gilels
49 Fencer's weapon
52 Checkup sounds
54 Abbr. for Koch or Kennedy
56 88=K.O.A.P.
58 Porky's residence
59 Districted
60 Central Asian U.S.S.R. city
61 Buttoned the lip
67 Nickname
69 Penultimate Greek letter
70 Doorway sidepiece
71 Kin of the lily
72 Car scar
74 Sgts., e.g.
75 Time immemorial
76 Padre's brother
77 Tonsillitis depts.
78 Void: Sp.
79 Eng.
82 Less ponderous
83 Id ——
85 Buzz off!
91 White poplar
92 They go by the book
94 Bombay jug
97 Blotches
98 Kind of bean
99 Adolescent cow
101 Before sigma
102 “—— Luck” (DeLuise sitcom)
103 Register
104 Needlefish
105 Dwight's political opponent
106 Jumped
107 Silvers role
108 Witch's place
109 Itsy-bitsy
110 A miss —— good as a mile
115 Chick or split
116 Lao- ——
117 Juliette Low's org.



Solutions to last week's puzzles appear on page 130.

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